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ONE of the busiest as well as one of the best of Berlin's piano pedagogues, Herr Dr. Ernest Jedliczka, gave a concert of his own at the Singakademie with the assistance of the Philharmonic Orchestra. The special attraction was the fact that Eugen d'Albert was the conductor who led the orchestra in the accompaniments to his own (d'Albert's) second and the Tchaikowsky B flat minor piano concertos. The hall was crowded and great enthusiasm prevailed.

Dr. Jedliczka is a very brilliant and in many ways admirable piano virtuoso of the modern Russian school. This fact sufficiently explains why the performance of the power, endurance and brilliancy demanding work of Tchaikowsky was by far the best performed work on the program. It is quite wonderful, and also a token of great energy and diligence that a teacher, whose time is taken up to such a considerable extent with the piano playing of others, should yet find time to keep up his own technique to such finished concert virtuoso pitch.

The d'Albert concerto in E major, which I heard first from Teresa Carreño, pleased me better than it did upon this repeated hearing. Although it is a work full of élan and pianistic effectiveness, also interesting in facture, especially orchestration, as well as excellent in form, in thematic contents it is quite meagre and in invention by no means very original. Dr. Jedliczka played this work also in very dashing style, but in the slow movement his tone was very hard and metallic. It had somewhat the quality of a military C clarinet.

The same peculiarity also somewhat marred for me the performance of the great Schumann C major fantasia, which as the sole unaccompanied number was placed between the two concertos. Here a lack of poetry in conception was noticeable throughout, and the big E flat Middle March movement, which is marked by Schumann with the tempo designation *maestoso* (moderately), was taken too fast by far, and hence lost much of its inherent energetic dignity.

On the whole, however, Dr. Jedliczka's performances were a brilliant exhibition of virtuosity, and well deserved the applause which was so enthusiastically bestowed upon them.

The eighth Nikisch Philharmonic Concert, like some of its predecessors of the present season, was completely sold out, and the public rehearsal of the previous (Sunday) forenoon was so crowded that hundreds of people had to be sent away despite the fact that the Philharmonic holds about 2,500 people and that nearly 3,000 were actually admitted. Mr. Wolff's series of concerts seems to have caught on again as strongly as during the times of the late Hans von Bülow. Nikisch, as I have predicted from the beginning of his engagement, was bound to conquer, and he has conquered.

But it is not his presence only which draws Berlin to these concerts. Manager Wolff also offers soloists of special and well tested drawing powers. Thus I only need mention that Marcella Sembrich was the soloist of this eighth concert and you will immediately understand this excited rush to the Philharmonic. The lady is and will long remain a powerful magnet for Berlin musical audiences. Also it must be admitted that she is a vocal artist of the greatest accomplishments. Not her selections, which were but moderately attractive or well fitting in the program, drew the audience, but Marcella Sembrich's consummate art of singing and delivery. In this respect her encore, Susanna aria from Mozart's "Nozze di Figaro," was the most perfect specimen she vouchsafed on Monday evening. Much less did I like her in the well-known "Sweet Bird" aria from Händel's "L'Allegro, il penseroso ed il moderato," of which neither she nor the flutist of the Philharmonic Orchestra gave a technically flawless reproduction. The coloratura was much better in the "Hamlet" mad scene, by Ambroise Thomas; but that sort of music does not fit very well into a modern symphony program.

Arthur Nikisch gave a rousing, nay absolutely exciting reading of Wagner's "Eine Faust" overture. He is, as you all know, grandest in the interpretation of this sort of music. On the other hand, the three first movements

of Beethoven's serenest symphony, the eighth, were performed in a somewhat lame style and it was only in the final movement that conductor as well as the orchestra regained their wonted fire, energy and brilliancy.

In the selection of novelties Nikisch has been a little unfortunate this season. Several have been announced and then were withdrawn before the concert because a public performance was deemed inadvisable. And of those that have been heard not many were successful. This latter fate also befell the only novelty presented at this concert, Herr Ferdinand Pfohl's dance poem "Graziella." The composer is music critic of the Hamburg *Nachrichten* and seems to be a refined and technically well equipped musician. His invention, however, is of the most attenuated kind, and only through the employment of the most raffinist orchestral manipulations and contrapuntal devices does he succeed in skillfully masking its triviality. Thus the composition in question, although of interest to the musician, was hardly adapted to please the audience and apparently it made very little impression.

Not well placed upon this "Faust" program (Nikisch told me that the occurrence was not intentional) was Listz's "Mephisto" waltz, which clever and characteristic piece of program music was, however, finely and most detailedly finished interpreted.

Ossip Gabrilowitsch will be the soloist of the next concert and will perform the B flat minor piano concerto of Tchaikowsky, while the orchestral selections will consist of Berlioz's Fantastic Symphony (first time at these concerts), symphony in G by Haydn, and the Vorspiel and Liebestod from "Tristan und Isolde," again a very long program, as you will notice by the mere reading thereof.

If in a previous paragraph I was forced to speak of an unsuccessful novelty, it gives me all the more pleasure now to be able to report a very successful one and one the merits of which were immediately recognized by a musically educated audience and unanimously acknowledged by the brethren of the critical quill. This work was a string sextet in A flat major by Bernhard Koehler, which was performed for the first time in Berlin by the Hollaender Quartet organization at their second Bechstein Hall chamber music soirée last Tuesday night.

The work was composed by Koehler in 1893, when he was sixteen years of age and a pupil of the Cologne Conservatory. It was honored with the Mendelssohn prize, thus proving the exception of the rule that so frequently prize compositions are not of much worth. The sextet of Koehler, who is now twenty-one years of age, and who was present at the performance, is a work full of the freshest, if not always of the most original invention, and it is wonderfully ripe in thematic treatment and in the mastery of form. Barring names such as Mozart and Mendelssohn, I know of no composer who, at the age of sixteen, has given to the world a work so full of pregnant and important themes and so perfect in outlines and general construction. The leading of voices in six part writing is in itself something which in like masterly and "selbstständiger" manner no boy of sixteen could ever accomplish, unless he were like Bernhard Koehler, a born composer. The only objection I have to the plan of the work is that three of the four movements are in the key of A flat, which is by no means the most advantageous one for a work for strings. That despite this drawback the sextet is tremendously effective speaks all the more for its worth and the skill of the young composer. The best movement, however, is the slow one in C minor, a theme with most admirably worked out and very euphonious variations. After its performance and at the close of the sextet the young composer was repeatedly called upon the platform by the very appreciative audience.

The Hollaender Quartet, besides the above novelty, played the Haydn G major, op. 17, No. 5, and the A minor Schubert quartet for strings, the former of which was smoothly and very delightfully interpreted.

The Schubert quartet I regretfully had to miss, because I wanted to hear two vocalists who, on the same evening, sang for the first time in Berlin. If I had foregone the pleasure of attending their joint concert at the Singakademie, I should not have missed so very much either.

The young lady, whose name is Marie Thoma, is a niece of Heinrich Vogl, the Munich tenor, but this does not become apparent in either her not very resonant soprano voice or in her commonplace style of delivery. On the other hand, her much younger partner, Herr Leopold Loeschke, who is a pupil of Eugen Gura, shows this very plainly in his tone production and timbre, which are similar to those of the older master, but the voice itself is very weak and lacks the power of characterization. In the Händel "Why Do the Heathens Rage" aria from "The Messiah," Herr Loeschke showed a remarkable fluency in coloratura style, and with more strength and experience he may yet become an acceptable oratorio singer.

The program offered nothing new.

A young pianist of considerable ability and above all of

a very musical temperament is Miss Gizella Grosz, from Budapest, who made her début here in a piano recital of her own last Wednesday night.

I was much pleased with her conception of the Schumann G minor sonata, especially the first two movements, and also in Beethoven's F major variations, Brahms' B minor rhapsody and Weber's "Momento Capriccioso" she showed musical insight as well as feeling, a good, pliable touch and a reliable technique.

Not productive of much that was worth hearing was the concert Josef Wieniawski gave in the Singakademie, with a program made up exclusively of compositions of his own. I pitied poor Professor Joachim, who worried through a very complicated and by no means thankful sonata for violin and piano, which probably will never again be performed by another artist of his abilities. I fancy that Joachim tendered his ever welcome services out of friendship and in remembrance of the dead violinist, Henry Wieniawski, who was the far more important of the two brothers, and who helped to carry through his piano playing brother Josef.

But what kind of piano playing does this gentleman from Brussels give us? Old fashioned is hardly the right word for it, for surely the pianists of olden times, such as Herz, Hummel, Thalberg and others, knew quite a lot about tone production, while Herr Wieniawski's tone is asthmatic and so short-breathed that at moments, notably in the finishing up of a passage, it becomes perfectly inaudible. His phrasing, too, is very quaint, and the little man creates a funny antediluvian sort of an impression. So do his compositions for the piano, and even his Lieder, which Miss Jeanne Golz tried to imbue with a spirit they do not possess. It is all salon music, of a sort which had charm for the quondam young ladies who are now grandmothers, and even they would not have swallowed too much of this sugar-plum music without a feeling of nausea.

Josef Wieniawski, who is a lively, nice, clean old gentleman, will some time be remembered as the brother of Henry Wieniawski, the violinist and composer, and as the husband of one of Shuloff's daughters, but not as either a pianist or a composer.

Thursday night we had at last at the Royal Opera House one of the long promised novelties. The première of Ludwig Thuille's "Buehnenspiel Lobetanz" proved a success—not one of those noisy, resounding successes which frequently are as shortlived as they are boisterous, but a steady, slowly growing and finally culminating success, which, after the final fall of the curtain, brought five recalls to the young Munich composer, who is one of the rising musicians of Germany.

"Lobetanz" is not, as you may glean from the above remarks, an overwhelming work—an opera which rouses you to the utmost pitch of dramatic intensity. It is a fairy tale opera, such as is "Hänsel und Gretel," only far more poetic, and it does not deal with children but with grown-up people. The libretto, by the poet Otto Julius Bierbaum, is quite poetic in language, even in the prose episodes, which form the greater portion of the book, and the lyrics are frequently of very great beauty. It is characteristic for this ultra modern transplantation of the old fairy tale upon the stage of our day that Bierbaum, in depicting of situations and often in the coining and employment of old German words, is just as Wagnerian in language as Thuille the composer is in orchestral coloring and in an occasional reminiscence of the immortal Richard. I cannot, however, as some of the Berlin critics do, find fault for this with either the composer or the librettist. They both stand upon Wagnerian ground, but they have created upon this ground a work of their own, which is very beautiful and aesthetically satisfying. Against a strong effectiveness of this new art work, however, militates the fact that there is a lack of action, of movement during the first two acts, while the third act, which does not suffer from this want of action, is really musically and dramatically a very potent and pregnant one.

In the first act we find the dark and the blond companions of the Princess of Nowhere (the scene is in "No Man's Land") in a flower garden of roses and fountains. Lobetanz, a faring minstrel, scales the wall, and the pretty girls, mending his tattered garments with garlands of roses, tell him that the young princess of sweet sixteen has fallen ill, but that nobody knows of what she is ailing. They know a remedy for her, but they will not tell it, as the king, her father, has proclaimed that she could only be cured by a song. Hence he has ordered the professional poet Minnesingers of the land to appear and sing before the princess in order to cure her.

The court appears, and with it the Minnesingers, who, in their eagerness to outlive each other, become entangled in a musical warfare, which ends in cacophony and disgusts the young princess. Then Lobetanz plays his fiddle, and soon the young girl's heart is touched, and while he sings of a blissful union of two ideal lovers she swoons in

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MR. SHERWOOD created a furore by his wonderful playing at the meeting of the M. T. N. A. in New York City last June. His playing in other large cities this season has aroused the utmost enthusiasm. He has been acknowledged by critics, the public and musicians to be the greatest American pianist. Mr. Sherwood can be engaged for recitals and concerts. He is receiving many requests from musical clubs. For particulars address, MAX ADLER, Manager,
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an ecstasy of feeling, whereupon the professional harpists and poet singers chase back the poor minstrel over the wall from whence he had come.

The second act finds Lobetanz under a linden tree in the woods, where, in true Siegfried style, he is dreaming of his dead mother. Of course it is not long before the princess accidentally arrives upon the same spot and the two virgin young people fall into each other's arms. Their first embrace and long kiss is surprised by the King and his hunting friends and the "Tristan" second act situation is cut short by Lobetanz's condemnation to death.

With the Vorspiel to the third act, which musically seems to me the most important portion of the entire score, something like dramatic action finally sets in. We see Lobetanz in a dungeon together with other condemned prisoners and he sings to them a "Ballade to Death," which is so strong and intense that the other prisoners, male and female, are carried away by its grewsome measures and join in the refrain, especially an old bald-headed fellow who looks like the embodied picture of the reaper of all the living.

He follows Lobetanz with his awry Turulu when the henchman opens the dungeon to lead the way to the scaffold. A short entr'acte and then the gallows is revealed in the gray light of approaching day. People gather around it who have come from afar to witness the execution. One man sings a gallows song with horrible hilarity. Muffled drums announce the arrival of the condemned man with the headman in scarlet. The judge reads the sentence whereby Lobetanz is condemned to death as a sorcerer, because the princess is lifeless, but "science says" that his death will bring her to life again. Gradually the sun breaks through the clouds and lights up the ghastly scene with splendor. Then a short march is heard and the King with his daughter brought upon a bier and surrounded by the blond and dark maids, all shrouded in black, enter in solemn cortège. At this supreme moment the condemned man makes his last request, saying, that if he is a sorcerer who, through his playing and singing has exhausted the vitality of the princess, he will now cure her in the same way, if he be permitted to use his fiddle. And verily, as happens in fairy

tales, scarcely has he begun to play when the princess sighs and soon opens her eyelids, and when Lobetanz sings again his first love song, she arises from the bier and falls into his arms. Lobetanz resumes his fiddling, and slowly but surely the music changes from the dramatic to the choreographic style and before we know it has assumed the rhythm of a Viennese waltz.

Its swing is irresistible and takes hold of everyone on the stage until at last the henchman dances with the judge, and the old King himself takes hold of the first fairy from the ballet he can catch around the waist and thus Lobetanz, who, of course, marries the princess, winds up with a jolly Viennese waltz, and the curtain falls amid general happiness. This finale smacks of the operetta, but it is artistically done, and the effect justifies the means, at least in this instance.

The performance of the première was a superb one, as far as the mise-en-scène, the work of both chorus and orchestra under Dr. Muck's conductorship, and the cast for some of the minor parts was concerned. In the two main parts, however, the performance was somewhat disappoint-

ing, inasmuch as Naval, the impersonator of the title part, who had lately been on the sick list, was not yet in strong voice. The tenor looked very pretty, however, and though he acted a bit clownish at moments, he spoke and sang his lines with taste. Miss Dietrich was somewhat too plump and healthy looking for the love-sick princess of sweet sixteen and her voice did not speak as promptly as did her eyes. Prettiest and best was little Mrs. Gradl in the part of the first of the Dark Maidens, while Miss Reinisch, as the first of the Blond Maidens, was only satisfactory, but no more. Staenmer, the King of No Man's Land, was less sonorous than this potentate might have been expected to be. On the whole, however, the performance was very enjoyable and the work itself, as I said before, a delightful one.

The next novelty at the Royal Opera will be "Odysseus's Return," by Bungert. The composer will come to Berlin to superintend the rehearsals, and the première is to take place in the beginning of March.

I note with pleasure that pianists are at last going to pay some attention to some other of the Beethoven sonatas besides the five last ones, the "Waldstein," the "Appassionata" and the "Les Adieux" sonatas. Thus upon d'Albert's program of a popular Beethoven recital, which he gave at the Philharmonic with great success on the evening of the above described première, he had placed the beautiful E flat soanta from op. 27, and last night Fräulein Clotilde Kleeberg, the charming Parisian pianist, pleased a multitudinous audience with an exquisitely finished performance of the still more rarely heard D major sonata, op. 10, No. 3. There are many others among the earlier sonatas of Beethoven which will repay careful study and preparation for a concert performance, and people as well as the critics are not as tired of those as they are of the ever repeated ones.

In the final group of Mlle. Kleeberg's recital program was an interesting barcarolle by Fauré, a very clever Toccatina in A by Paul Lacombe, Henselt's little Valse Sentimentale in F, which was redemanded; the "Souvenir d'Italie," by Saint-Saëns, and the "Fileuse" study, by Mlle. Chaminade. In the reproduction of such dainty pieces Mlle. Kleeberg's art is at its highest—in fact it is almost matchless in the way of finish and refinement. The audience was not slow in feeling and comprehending this, and Mlle. Kleeberg was so long and persistently applauded that she had to yield to no less than three encore demands.

The first half of her program I could not hear on account of the simultaneously given seventh symphony evening of the Royal Orchestra.

The program for this symphony concert opened, as did that of the last Philharmonic concert, with Wagner's "Eine Faust" overture. A comparison, though I usually avoid them, in this case was mentally inevitable. It was conceptionally decided in favor of Nikisch, while, as far as utmost precision and orchestral tone volume and euphony are concerned, I preferred the Royal to the Philharmonic orchestra.

Dr. Muck then gave a very smooth and graceful performance of one of Haydn's best known and best liked symphonies in D major, and the novelty of the program was a variation work upon a theme of Schubert by Richard Heuberger. The theme itself in D minor I could not place, nor could any one of the other critics whom I asked. Certainly it is not one of Schubert's most pregnant, and I fail to see what caused its selection for treatment in variations. The Viennese composer, Heuberger, showed himself an excellent musician, who knows all the resources of

the orchestra as well as of contrapuntal art. In this respect his variations are more or less interesting to the musically educated ear, but as a concert piece the work is too obtuse and too long drawn out. Nevertheless it seemed to please a great portion of the audience, a fact which speaks well for the audience.

The last half of the program was made up of the Seventh Symphony of Beethoven.

As yesterday was February 11, and the day on which Felix Weingartner was expected back in Berlin, his furlough having expired at midnight on February 10, he should have been the conductor of the above described symphony concert, which was still conducted by Dr. Karl Muck. Weingartner instead conducted last night a Kaim symphony concert at Munich, and thus he wilfully and explicitly broke his contract with the Royal Opera intendency. What the latter will do in this case I cannot of course tell, and even if I knew it for sure I should not be at liberty to disclose it at this early stage of the proceedings. One thing seems certain, and that is that Weingartner will not return to his old post at the Royal Opera, and that a successor for him will have to be chosen and appointed in the very near future. As far as I can see today this successor will be no other person than our friend Anton Seidl.

Paderewski was in town last Monday, when he attended the Nikisch Philharmonic concert. Of other musical people of note I saw at this concert I may mention the Viennese composer Adalbert von Goldschmidt, the Hamburg composer Ferdinand Pfohl, who is also music critic of the *Hamburger Nachrichten*, and Herr Piau, music critic of the *Leipziger Zeitung*.

From Mannheim is reported a case of a brutal attack which Court Opera Singer Abel, a tenor, of course, is alleged to have made upon Mrs. Richard, the wife of a music critic. The latter is an elderly gentleman who is highly respected. He was ill in bed when the tenor called, and as Mrs. Richard answered that Herr Abel could not see her husband, this hero is said to have insulted and knocked down the elderly lady. He is a heroic tenor, indeed!

According to latest information just received, Felix Berber, the handsome young violin virtuoso, has been chosen as first concertmaster of the Leipzig Gewandhaus Orchestra. A better selection could not have been made.

Kappellmeister Otto Lohse writes to me from Strassburg that his opera "The Prince Against His Will," the successful Cologne première of which I described in a previous number, will be given in Hamburg by the middle of March, and in Strassburg the beginning of March. For next season it has been accepted for performance by a number of opera houses.

Callers at the Berlin offices of THE MUSICAL COURIER during the past week were: Frau Gott Ochs, Musikdirector at Guben; Daniel Visanski, violinist from New York; Miss Marguerite Melville, of New York, who plays the piano now better than ever and who is soon going to prove this to the Berlin public and critics in a concert of her own; Willy Schütz, brother-in-law of Edouard de Reszké and brother of Madame Litvinne. This lady may be heard here "as guest" at the Royal Opera in one or two of her Wagnerian roles, probably Isolde and Brünnhilde, by the end of this month or in May next. She wishes it understood that she will not appear again in New York or in London in conjunction with her relatives, the de

Reszkés, as she wants to prove her own artistic merits, independent of any protection or advantages she might gain through Jean de Reszké's influence. This temporary and merely artistic separation of their mutual interests does not, however, as Mr. Schütz was very particular in informing me, imply a break in the family. Quite on the contrary, the relations between the de Reszkés, Madame Litvinne and Mr. Schütz remain of the most friendly kind.

A very pleasant visit was also that of Prof. Ludwig Thuille, of Munich, the composer of the opera "Lobentanz," the successful Berlin première of which I have described above.

I met at the "Lobentanz" première Herr Director Dr. Theodor Loewe, of the Breslau Theatre. He is the impresario of the German opera stagione at St. Petersburg next month, and he promised to keep me informed of all interesting events in connection with this artistic undertaking.

O. F.

BERLIN MUSIC NOTES.

Richard Maudi, a Viennese composer, who has adopted Paris as his permanent home, gave a concert of his own compositions in the Singakademie, with the assistance of Frau Professor Nicklass-Kempner, Otto Schmidt's female chorus and the Philharmonic Orchestra, under the composer's direction. The most ambitious work on the program was a dramatic legend called "Griseldis," by Armand Silvestre and Eugène Morand, which Maudi had provided with a musical garb in the shape of a suite, comprising seven movements, the last one being a "Hallelujah" for soprano solo and chorus.

The story underlying the work is the well-known one about the shepherdess Griseldis, whose beauty and virtue so enchant the Count de Saluce that he decides to wed the simple country maiden. Soon after the consummation of their union the Count takes part in a crusade to the Holy Land. While engaged in this good work the Evil One appears and tries to poison the young husband's mind with doubts of his wife's fidelity. To such an extent does the Count believe in Griseldis that he enters into a wager, the terms of which allow the Evil One to put the solitary woman's virtue to the most severe tests. Neither the meeting with the poet Allain, a friend from her youthful days, nor yet the loss of her child—stolen by the indefatigable Evil One—suffices to shake Griseldis' faithfulness. She occupies herself with prayer and God hears her supplication. The Count returns unscathed, a holy saint, Agnes, works a convenient miracle, which restores the lost child to its mother's arms, the Evil One is ignominiously routed and all ends well and happily.

This fantastical tale has been happily illustrated by Maudi in a manner that appeals to the ear without subjecting the intellect to even the slightest strain. The melodies are of the kind that one hums after a first hearing, and they are embellished with a species of counterpoint simple to the point of shallowness.

The second movement is an ancient Provençal chanson, deliciously quaint and refreshingly bucolic. Frau Professor Kempner sang it with touching simplicity and pathos. There is also a most effective scherzo, and in Part IV. a saccharine duet between Allain and Griseldis, who are represented respectively by the viola and violin. A short interlude (string quartet without double bass) preceding the concluding "Hallelujah" was received with great applause.

The five songs, delivered by that consummate vocal artist, Frau Kempner, were entirely devoid of interest. They suffer from a tiresome sameness of musical diction and seem the result of deliberate intention, rather than unsought inspiration. The second song, "Grossmütter-



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chen erzählt den Kindern," has been done much more effectively by Hans Herrman, who scribbled his version on the back of a menu one evening at the Café Austria. I did not remain to hear Maud's overture to his comic opera "Nächtliche Werbung."

The first concert of the Berliner Tonkünstler-Verein, at the Hotel de Rome, offered almost an entire program of novelties. A trio for violin, viola and cello, by Friedrich E. Koch, proved most worthy, though the last one of the five movements is entirely superfluous. Koch's themes are eminently lyrical, yet they lend themselves readily to the composer's clever and often original contrapuntal treatment.

It is a pity that our leading composers have not written for stringed trio. Koch proved that this form is neither impracticable nor uninteresting. Fr. Helene Lenbuscher played with neat technic and nice touch some vacuous trifles by Sgambati and R. von Procházka, and a pert, pretty "Skizze" (op. 15) by our countryman, Arthur Bird. The Hollandish Vocal Quartet (Misses Anna Lampe, Henry Meyjes, Emma de Jong and Ida Loman) sang works by Urspruch, Von Rennes, Brahms and Von Herzogenberg. The singing was more interesting than the songs. The four young ladies have trained themselves very conscientiously and produced most pleasing effects in phrasing and shading. I particularly admired their firm rhythm. A piano quartet in B minor by Rich. J. Eichberg, closed the program, but by that time I was already seated before my half litre at the Löwenbräu, nearby.

Puccini has finished a new opera named "Tosca." It has been accepted for production in Rome.

At the seventh symphony concert of the Winderstein Orchestra, in Leipsic, Willy Rehberg, Geneva's excellent pianist, played Richard Burmeister's D minor concerto. The work was accorded a very friendly reception.

The Bohemian Quartet has added to its repertory a new quartet in C sharp minor for strings by Sgambati.

At the fifth Kaim concert in Munich Dvorák's symphony "From the New World," under Stavenhagen's direction, received but scant appreciation.

LEONARD LIEBLING.

German Conservatory Concert.

This musical event occurs Wednesday evening, February 23, in Chickering Hall, when L. G. Parma, the director, will present a program of much variety and interest, consisting of piano, violin, vocal solos, duets, ensemble numbers, &c. Chickering Hall is invariably crowded at these affairs.

State Music Teachers' Association.

The New York city section of the association will next meet on March 9, and, through the courtesy of Messrs. Sheldon & Barry, in the Carnegie Hall Club Rooms, entrance Fifty-seventh street. A musical program will be given. These "sections" are forming in various parts of the State, such as Binghamton, Troy, &c., to further the interests of the coming meeting.

The South Atlantic States Musical Festival.

A great musical festival will be held in Spartanburg, S. C., under the auspices of the Converse College Choral Society, April 27, 28 and 29. It is stated that never before has such an aggregation of first-class talent appeared in that section of the country as will at this festival. With such artists as Campanari, Williams, Rieger, Kathryn Hilke, Mary Louise Clary, J. H. McKinley and the great Boston Festival Orchestra, under Emil Mollenhauer's conductorship, satisfactory results artistically are predicted.

Let this good work go on throughout the United States. It is hoped that the day is not far removed when musical festivals will be heard of springing up in every city that will justify the organization of a choral club. It will be the means of lifting the standard of music throughout the land and make it possible for those who are fortunate enough to visit the larger cities to become familiar with the best music and hear the finest solo artists.

Music in Mescal Visions.

AN interesting article on the effect of mescal appears in *The Contemporary Review*. This mescal—which is not to be confounded with the intoxicating drink of the same name made from an agave—is made from a certain cactus called Anhalonium Lewinii or mescal button, and is eaten by the Kiowa Indians, of New Mexico, during their religious ceremonies.

It is a brown, brittle substance, nauseous and bitter to the taste, composed of the blunt, dried leaves of the plant. Its effect is somewhat similar to that of haschisch. Despite Government prohibition, the buying and selling of the drug continues, and "the mescal rite may be said to be to-day the chief religion of all the tribes of the Southern plains of the United States." During these rites "the men sit quietly round the fire, amid continual singing and beating of drums by attendants absorbed in color visions and other manifestations of mescal intoxication."

The varying effects of mescal under different conditions and upon different temperaments are described in detail, but readers of THE COURIER are more especially interested in those that bear some relation to music and musicians.

An artist who speaks of playing the piano with closed eyes while under the influence of mescal "got waves and lines of pure color, almost always without form, though he saw one or two appearances which might have been breastplates—pure gold, studded with jewels, in small intricate patterns."

"The results of music in the case just quoted," says the writer of the article, Havelock Ellis, "together with the habit of the Indians of combining the drum with mescal rites, and my own observations that very slight jarring or stimulation of the scalp would affect the visions, suggested to me to test the influence of visions on myself. I, therefore, once more put myself under the influence of mescal (taking a somewhat smaller dose than on the first occasion), and lay for some hours on a couch with my head more or less in contact with the piano, and with closed eyes directed toward a subdued light, while a friend played, making various tests of his own devising which were not explained to me until afterward. I was to watch the visions in a purely passive manner, without seeking to direct them, nor was I to think about the music, which so far as possible was unknown to me. The music stimulated the visions and added greatly to my enjoyment of them. It seemed to harmonize with them, and as it were to support and bear them up."

"A certain persistence and monotony of character in the music was required in order to affect the visions, which then seemed to fall into harmony with it, and any sudden change in the character of the music would blur the visions, as though clouds passed between them and me. The chief object of the tests was to ascertain how far a desire on the composer's part to suggest definite imagery would affect my visions. In about half the cases there was no resemblance, in the other half there was a distinct resemblance which was sometimes very remarkable."

"This was especially the case with Schumann's music, for example, with his 'Waldscenen' and 'Kinderscenen'; thus 'The Prophet Bird' called up vividly a sense of atmosphere and of brilliant feathery bird-like forms passing to and fro; 'Flower Pieces' called up constant and persistent images of vegetation, while 'Scheherazade' produced an effect of floating white raiment, covered by glittering spangles and jewels. In every case my description was, of course, given before I knew the name of the piece. I do not pretend that this single series of experiments proves much, but it would certainly be worth while to follow up this indication and to ascertain if any light thereby is thrown on the power of a composer to suggest definite imagery, or the power of a listener to perceive it."

Some Carl Pupils.

Mr. Carl, in the multiplicity of his duties and engagements, still finds time to take several organ pupils. Among them two have secured engagements in metropolitan churches the coming year, namely, Mrs. Laura Crawford (his former assistant at the "Old First"), at St. Paul's

German Lutheran Church, and Miss Grace Wilson, at Trinity Congregational Church. The following are among his pupils who hold positions this season: Miss Clara Stearns, organist Second Presbyterian Church, Troy, N. Y.; Herbert E. Hodgson, organist Calvary Baptist Church, New Haven, Conn.; Miss Mary H. Gillies, organist First Presbyterian Church, New Rochelle, N. Y.; James Hanson, organist Steinway Reformed Church, Steinway, N. Y.; Miss Margaret B. Low, organist First Presbyterian Church, Bayonne, N. J.

There are others of much talent who are not yet placed, among them Merrill Hutchinson, of Burlington, Va. Mr. Carl's class is especially good this season.

Opening of the New de Zielski Studio.

Jaroslav de Zielski opened his new music studio at his residence, 762 Auburn avenue, Buffalo, on Wednesday, evening, February 16, with a delightfully given program, which is appended:

Prelude, op. 27, No. 1.....Laidow
Rococo, op. 36, No. 1.....Moszkowski
The Dew Is Sparkling.....Rubinstein
Gondellied.....Armstrong
Tempo di Menuetto.....Rheinberger
Glad and Sad.....Lynes
Barcarolle.....Grodzki
Minuet.....de Zielski
When Katie Tuned the Old Guitar.....Bird
Twas April.....Nevin
Allegro con moto and Scherzo, from Trio op. 33.....Goldmark
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Edmund J. Myer at Chautauqua.

A prominent feature of Mr. Myer's coming summer term at Point Chautauqua will be a normal course for vocal teachers. Fundamental principles will be taught by strictly private lessons which at the same time train the voice. The devices used for imparting the knowledge thus gained to others will be taught in a practical normal class. Thus every point will be made clear from a working or practical standpoint.

This scheme of study not only trains the singer but educates the teacher as a teacher. In this respect it is not only new but highly important, and will no doubt be appreciated by many.

The course of study will be based upon the principles and movements given in Mr. Myer's latest work on the voice, "Position and Action in Singing." A special study will be made of his system of automatic breathing, which he claims is the most important problem solved for singers in the nineteenth century.

Powers in Brooklyn.

The following will be read with much interest by the many friends of the ever-popular Francis Fischer Powers:

The Hanover Club threw open its house last night to its women friends. The house was artistically decorated with smilax, ferns and palms, and on the mantels and over the doors were bouquets of daisies and other cut flowers. The feature of the evening was the concert by Francis Fischer Powers and his pupils. The large reading room on the first floor was used for the concert room. The program prepared by Mr. Powers was of unusual excellence, and rendered in a style that made the evening one to be remembered by music lovers. The list of numbers was not long, but each selection was worthy of place. Harry Arnold played.

Herbert Miller sang two selections and George Seymour Lenox sang the favorite "Because I Love You," by Hawley. Mrs. Lyman Cooper, of Troy, who made her first appearance in Brooklyn last night, possesses a contralto voice of much sweetness and strength. Percy Rector Stephens sang the "Bedouin Love Song" with ample voice and in a broad style. Mr. Stephens, although only nineteen years old, is well known to the people of the Eastern District and is a favorite in that section of the city. Joseph McCarthy sang by request "Then You'll Remember Me," an old but always popular number, with a fine tenor voice and with good effect. Perhaps the most attractive numbers were the two by the quartet, Mr. Lenox, Mr. McCarthy, Mr. Miller and Mr. Stephens. Horace H. Kinney was the accompanist—Brooklyn Eagle, February 17.

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Vocal Progress.

THE trend of our best contemporaneous vocal thought is in the right direction, and shows a marked contrast to that of a decade ago. The practical members of the profession have cut loose from the bonds of tradition, forsaken the cumbrous multiplicity of formulæ so much in vogue in the early part of this passing century, and taken a firm position on the stronghold of scientific principles and the simple but incontrovertible teachings of natural law. The demands of an enlightened public are increasingly rigorous, winnowing constantly the unscrupulous and the incapable from the conscientious and advancing teachers of the singing and speaking voice; and another quarter of a century may easily witness a revolution in the culture of the noblest instrument designed by the Creator.

The grotesque and unnatural methods of the advocates of the physiological school may then be relegated to the past, and the profession have become sensible that the organ of the Almighty can be attuned but as originally intended; that language, the invention of inferior man, must be made subservient to harmony, and not allowed to usurp her sphere with manufactured discord.

The absurdity of attempting to invent a new method of operating an already perfect mechanism is apparent to the least intelligent; yet this is what the theorists of the physiological school pretend to have discovered. Think of it! They have bettered perfection. They would shift the larynx, now up, now down; mold the buccal cavity after varying designs of their own; adjust the lips and manage the tongue. What a fallacy! But a long-suffering public, once acquainted with the modus operandi of such theorists, will not long place on it the stamp of its approval. How much wiser to leave off circumventing Nature and permit her to display, as she alone is capable, all her wealth of beautiful simplicity! It was thus that the masters of the Old Italian School, unhampered by pedantry, were so successful in finding the pure, melodious voice of Nature. Let us disrobe her of the garb of modern abuse, and lay bare her pristine dignity. That we are on the eve of such an epoch the signs of the times declare. Many have been striving earnestly to attain the desirable end and are even now hard by the goal of achievement.

A recent publication, "Position and Action in Singing," by Edmund J. Myer, of this city, is emphatically on the side of common sense and sound reason. It is admirably calculated to instruct the teacher as well as usher the student directly on the narrow path that leads to artistic eminence. For the latter purpose it could scarcely be equaled, certainly not excelled. Its perspicuity and logical sequences present the subject clearly and cogently before the untutored mind. Freedom from ambiguity is its marked characteristic throughout, and, moreover, the style is most happily contrived to give the inexperienced a conception of—as he aptly describes it—"the singer's sensation" and a desire for its attainment.

Concerning the conciseness of Mr. Myer's statements, witness the following at the opening of Chapter 11: "In the training of the voice there are constantly two forces to be considered, pressure and resistance; the motor power or driving force and the resisting or controlling force. A right training of the voice is a study, not only to develop both of these forces, but to equalize them * * * to secure a condition of equal pressure and resistance, upon which depends all true conditions of tones." This is directly to the point. The secret of automatic breath-control in a nutshell. It could not be expressed more succinctly. When these forces balance each other we have a condition of repose—absolute control; for, to quote again from the paragraph just previous, "It is a law of Nature that in order to secure a condition of repose, when there are opposing forces, one force must be made to counterbalance the other."

How simple a matter, and yet how many waste years over local effort systems without attaining the coveted condition. Our author is content with the statement that

these forces are comprised by the muscles of inspiration and expiration, and the false vocal cords. Physiology fully corroborates him. Though many are inclined by reason of prejudice or otherwise to still doubt the action of the false vocal cords, it is easily demonstrated that owing to their position being superior to the true vocal cords, the approximation of their free edges causes the inflation of the intervening spaces—the ventricles of Morgagni—and we have a contrivance of the nature of a double valve.

To utilize the singing breath freely and entirely the action of the muscles of expiration which produce a diminution in size of the chest and lungs must be continually resisted by their opposing muscles that the process may be as gradual as possible and equilibrium constantly maintained. We must have this resistance because the natural tendency of the chest walls is to relax rapidly by virtue of their elasticity, as in our ordinary respiration. Not only must the depression of the chest walls be resisted but also the pressure of the abdominal muscles. This is accomplished by the diaphragm's being kept in a state of contraction after its inspiratory function is properly ended, and giving way only gradually before the inward pressure of the abdominal muscles. Thus, by having the pressure equal at all points of the lung substance, while the air is commensurately exhausted, we secure perfect equilibrium between the opposing forces, and at the vital point of resistance—the false vocal cords—absolute breath control. This resistance does not indicate effort; but only requires that the muscles be allowed to act as Nature dictates, and the singer experiences no more exhaustion than during the respiration of daily life. Instead he is filled with a buoyancy, an indefinable sense of power which exalts his inner being; the song blooms on his lips, his soul exults in self-expression. He has "the singer's sensation."

How different is Nature's method from that of the local effort school? On page 81 we read: "They breathe to expand. We expand to breathe. They control locally by voluntary effort. We control automatically through correct position and action." A little further we find the following terse comparisons: "We do not sing because we do certain things, because we voluntarily fill the body with air and locally adjust all the parts; we can do all these things and not sing. But all these things occur because we sing, occur naturally and automatically; we could not sing beautifully if they did not occur. No sane man walks because he sets out one foot and then the other; his feet go because he walks. No man laughs because he shakes his sides; his sides shake because he laughs. No man yawns because he arches his throat; his throat arches because he yawns; and so you might go on multiplying cases. It is, however, upon this principle that most systems of singing are based. They are everlastingly getting 'the cart before the horse.'"

There is no ambiguity here. This is but a sensible adherence to a known law. Surely it would be hard to find one so simple as to deny that the mechanism of respiration is controlled by atmospheric pressure; yet an indefinite number of intelligent persons are daily attempting to thwart that law by various absurd system which they adopt to draw air forcibly into the lungs, and in like manner drive it forth again. How utterly preposterous is such a course! They think by their feeble ingenuity to aid that which is itself a force and an irresistible one, even within the limits of our circumscribed respiratory apparatus. Think of the relation of the atmosphere to our bodies.

Dr. Buist says: "It surrounds us on all sides, yet we see it not; it presses on us with a load of 15 pounds on every square inch of surface of our bodies, or from 70 to 100 tons on us in all, yet we do not so much as feel its weight. Softer than the softest down—more impalpable than the finest gossamer—it leaves the cobweb undisturbed, and scarcely stirs the lightest flower that feeds on the dew it supplies; yet it bears the fleets of nations on its wings around the world and crushes the most refractory substances with its weight. When in motion its force is sufficient to level the most stately forests and buildings

with the earth, to raise the waters of the ocean into ridges like mountains, and dash the strongest ships to pieces like toys."

Now everyone knows this, but from the methods pursued by the majority of voice teachers, one would suppose that they did not consider it the same force that controls the singing breath. Yet it is identical, just as powerful, only its motion is on a limited scale. However limited that scale, it is still as irresistible. The moment the atmosphere is disturbed there is a commotion till it returns again to repose. This is the mechanism of respiration.

Kirke's "Handbook of Physiology" says: "For the inspiration of air into the lungs it is evident that all that is necessary is such a movement of the side walls or floor of the chest, or of both, that the capacity of the interior shall be enlarged. By such increase of capacity there will be of course a diminution of the pressure of the air in the lungs, and a fresh quantity will enter through the larynx and trachea to equalize the pressure on the inside and outside of the chest."

Note the phraseology: "To equalize the pressure on the inside and outside of the chest." There is only one way to accomplish this, viz., to expand the body freely, easily and naturally throughout. Raising the shoulders, assuming the "active chest," relaxing or contracting the abdominal muscles, or combinations and modifications of these movements are worse than useless; for it is evident that by such local effort one portion of the lungs will receive the bulk of inspired air, and the result will be collapse. The imprisoned air will have a tendency to free itself; will press in all directions, and the moment resistance is relaxed from above will escape prodigally through the larynx. The law of pressure has been violated and control over the breath will be of short duration.

How often one may hear teachers make such remarks as the following: "Stand up straight. Throw the shoulders back. Open the mouth wide; take breath." Thus they manage to get the pupil's mind entirely astray from the real matter in hand, and in his anxiety to do exactly what is told him, he gets his body in indescribable conditions, and when at length he sings, the result may be better imagined than described. Some give such or similar instructions who know far better, but others, alas! are informed of no other procedure. Some stumble on the truth, saying that the opening of the mouth creates a vacuum in the buccal cavity, which compels the entrance of the air. So they fill the mouth and trust to chance for the rest. What a pity that such could not carry this simple principle farther, and open the chest-cavity by free and equal expansion, even as they did the mouth.

We see how firm a foundation Mr. Myer's chapter entitled "Position and Action" is built upon. The teachings of this, and likewise of the whole book, are clearly emanant from a thorough knowledge of scientific principles.

Mr. Myer devotes a chapter to the development of tone-character which is eminently sensible. To quote from this section: "When the mechanical movements of the voice have, to a certain extent, become automatic, become a part of the singer, then all tone-study, all exercises, everything, in fact, should be sung with the view to giving expression to thought, feeling, emotion. * * * Tone sung without giving expression to thought or feeling is commonplace, uninteresting in the most beautiful voice, and in the ordinary voice is but a sound, often but a noise. * * * Genuine emotional expression does not show itself in mannerisms and outward effort, but in the character and color of the tone of the voice and in the expression of the face. It is the language of the soul heard in the quality and character of the voice. When the body is free and properly controlled, when there is no mechanical or muscular disturbance or interference, then the expression of thought, of feeling, of emotion, then the manifestation of the inner, higher nature of man become as spontaneous and automatic as the production of the voice itself. * * * Tone-character is a thing to be taught, studied and developed in the voice of every

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singer. No artist can be truly great or fully developed without it."

Well said; it cannot be developed too soon, since its growth, especially if the pupil be but meagrely gifted, is necessarily slow. Mr. Myer draws a line of distinction between emotional singing, so-called, and the expression of sentiment in singing, wherein all right-thinking people agree. He advocates the development of self-expression honestly, in no sense a simulation. The development of color and consequently character in the voice should never be allowed to become a subordinate aim. It is tone-color which makes the human voice the most beautiful of all instruments. It is that which gives brilliancy, gravity and soul to the voice. It determines the artist. The ability to color the voice in sympathy with the words of another, expressive of human emotion, depends upon the power of the imagination, which is, in turn, dependent upon education and culture.

When the singer enters the field of interpretation he is thrown on his own resources, upon that which he can get from no teacher of the voice, his knowledge of the forces which sway feeble humanity to and fro at will. He must be able to touch the pulse of life accurately, that it may bound at his suggestion. The creative power of the mind supplies the gaps which experience has left vacant. Imagination, sympathy and soul go hand in hand. The stronger the power of the imagination, the stronger the sympathy and the deeper the soul. Sympathy enables the artist to assume and throw his whole soul into the part of another whose character and action have been predetermined by the imagination. How many a voice has fallen short of greatness because its possessor lacked sympathy with his impersonations. Dramatic action is the natural outcome of feeling, and when properly utilized, greatly enhances the character of the voice; yet how often do we see singers whose action is a mere matter of stage business; their gestures inappropriate; their voices cold. Their voices may be beautiful; may be handled with consummate art, but that is all.

They fail to wake in their hearers an answering chord of sympathy. We are constantly reminded that this is M. — or Mme. —, and never allowed to forget them and believe that this is Faust or Marguerite. But how different when we hear an artist who lends his soul to his voice and action; who suits the color of his voice to every emotion, and his action to the expression of the voice; who by the fervor and truthfulness to nature of his voice and action makes us forget ourselves, the theatre and the individuality of the singer in the realism of his portrayal.

Let us have more careful thought, superstructures reared by study, and planted firmly on a scientific basis. Let us have more teaching along the line of "Position and Action in Singing." Let us beware of theories, stick to principle, and the time will soon come when we can point with pardonable pride to American artists of fame who never darkened the doors of a European studio.

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Kelser & Becker.

This new music firm, of 27 Union Square, has already gained a large patronage. Both made many friends in former positions held by them, and these remained true to them. Promptness and politeness characterize their dealings with their patrons.

Anton Hegner.

Anton Hegner, the cellist, announces three cello-sonata recitals, to be given on Thursday afternoons at half-past 3 o'clock: March 17 at the house of Mrs. Frederic H. Betts, 78 Irving place; March 24 at Mrs. Frederic S. Dennis', 542 Madison avenue, and March 31 at Mrs. Peter B. Wyckoff's, 23 West Fifty-seventh street. Mr. Hegner will be assisted by some of New York's most prominent artists.

The Garcias, Father and Son.

[Extracts from the Diccionario-biografico-bibliografico de Efemérides de Musicos Españoles, by Baltasar Saldoni.]

DON MANUEL VICENTI GARCIA, the founder of Garcia school of singing, himself a singer, composer, actor and teacher, was born in Seville in January, 1775, on the 22d day of the month. When six years of age he was taken into the maitrise or choir school of the famous Seville Cathedral. The names of his first teachers were D'Antonio Ripa and Don Juan Almarca.

When seventeen he was already known as a singer, composer and chef d'orchestre, and made his debut in a théâtre in Cadiz, singing in a vaudeville performance which contained several songs of his own composition. His talents for the stage were mediocre enough. It is said of him, and he conceded the fact himself, that in spite of the timbre, the flexibility and the compass of his magnificent voice, no person, the most clairvoyant living, could have prophesied for him the talents which have rendered him immortal.

At Malaga, about this time, he wrote his first opera, "El Priso" (The Prisoner). Several small operas followed of one or two acts each, all of which were played with great success in various cities of Spain. "El Poeta Calculista" (the Calculating Poet), was one of the most remarkable of these. It was a melodrama in one act written in 1805, and played for the first time in Paris four years later. So charmed were the French with the piece and with the Spanish songs which Garcia was obliged to sing at every representation, that the play had to be suspended to give the great singer time to rest.

One of the songs of this opera, "Yo qui soy Contrabandista" (I who am the contraband), became immensely popular throughout Spain—so much so that other composers attempted to dispute his right to it; but the latter was established.

Finding Spain too small for his sense of power, Garcia came to Paris in 1806, and although he had never sung in Italian was at once engaged in the Opera Bouffe to sing "Griselda de Paer." There seemed to be absolutely no difficulty in musical lines for Garcia in these times. He had the talents of a god and a will of iron.

In 1811 he is found in Italy singing as a "great and distinguished artist," in Turin, Rome, Naples, &c.

At Naples he ran across one of the best tenors of the old Italian school, Anzania. The two became intimate friends, and in talks, studies, readings and singings with this first-class artist Garcia's eyes were opened to all the principal secrets of vocal art.

Murat, King of Naples, appreciating Garcia, made him first tenor of his palace and chapel. The first act of the musician's new life was the writing of "The Calif of Bagdad" for the San Carlo Theatre, an opera which was immensely applauded. In 1815 Rossini wrote for Garcia one of the leading roles of his "Elizabeth," and later on at Rome gave him the role of Almaviva in "The Barber of Seville."

It was at this time that the celebrated prima donna Angele Catalini had charge of the direction of the Théâtre Italien in Paris. The tenor Garcia was engaged as primo, and on his debut in "The Secret Marriage" created such a furore and made such a triumph that la Catalini, who was herself horribly jealous, took a strong dislike to the young tenor and made it very disagreeable for him, and for others who showed too great superiority.

In her malignity she once arranged with the chef d'orchestra of the theatre to play in such a manner as to seriously damage his reputation if not to create for him a failure. But Garcia's intuition and sense of power stood him in need. When he began to feel the fluctuations of the baton in a public performance he simply stopped

singing and cried in his inimitable lion-like manner to the director:

"I shall be obliged to you, sir, if you will kindly conduct your orchestra as you should. If not please cease playing altogether. I do not need the music at all."

The husband of the prima donna, who was financial manager of the theatre, was obliged to send away all the great stars such as Pasta, Fedor, Crivelli and Garcia. The latter left immediately for England, where he sang the operas, ancient and modern, in vogue at the time with Fedor. When he returned to Paris it was to remain there five years, perhaps the most brilliant of his life, from 1819 to 1824.

It was in 1824, and in Paris, that he established the famous school of singing whence so many famous singers sprang, none so famous as his own daughter, la Malibran, or Marie Garcia as she then was at fifteen years of age.

He undertook the making of a great artist (after the idea of "great artists" of that day, a wholly different one from ours) of the young Marie, whose genius he saw and whose education he commenced with all the force, strength ability, indomitable will and resource of his extraordinary nature. When, in 1824, he was appointed "First tenor to the King of England," he took the girl with him and continued, in his London school, the line of operations commenced in Paris. One day in June he allowed her to play Rosina in "The Barber of Seville," in which he was the count, and the inconceivable success of the young débutant surpassed even his expectations.

After this she took regular part with him in the festivals of Manchester and other towns in the English provinces, where Garcia was a god.

Still ambitious for new worlds to conquer, he one day embarked with his family and a picked troupe for America, where, in New York, he founded an opera, utilizing the talents of Marie, his son, Manuel, with the rest. This performance would doubtless have continued some time, as it was very successful, but for the rigors of the American climate, which menaced the voices and health of many of the troupe. The irascible Garcia packed off for Mexico, where he heard the climate was more salubrious, leaving Marie behind as Madame Malibran. Before two years had passed, troubles in the country, desire for repose and consciousness of a good fat pocketbook, or coffre, as it was in those days, led to departure for France.

But before the party had reached the water they were fallen upon by robbers and everything of value taken from them, including the famous coffre full of money; more money than perhaps Garcia was ever again destined to possess. His energy in no way hurt by the loss, he reopened his singing school in Paris, and it was immediately the musical feature of the day.

He made some attempts to regain his place in the representations of the city, but usage, losses, climate and age combined to dethrone the king of voices, and he patiently retired from public life. His last days were devoted wholly to his pupils and disciples, for he had become a veritable apostle of vocal art. He also composed more or less, and when fifty-seven years of age died peacefully on the 2d of June, 1832.

Garcia composed a great number of operas, notwithstanding the agitations of his life, Spanish, Italian and French.

Of his Spanish operas were, "Le Prisonnier l'Hotelier," "Le Prisonnier par amour," "L'Horloge de Bois," "Le Faux Domestique," "La Captivité Simulée," "Florinda," "Le Poete calculateur," "Abu Semiramis," "Le Bohemien par amour," "Les maris garçons Xaira." Of the Italian: "Califa di Bagdad," "La Silva Nera" (ballet in three acts), "Il Fazzoletto," "La Feglia dell'aria," "Il lupo di Ostende," "I Banditi," "La Buena Famiglia," "Don Chisciotte," "Le Tre Sultane," &c. Also five salon operas with piano accompaniments, "L'Isola disabitata," "Le Cinesi," "Un avertimento ai gelosi," "Tre Gobbi" and "Il Tinto



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Sordo." Among the French operas were, "Le Prince d'occasion," "Le Grand Lama," "L'Origine des Grâces," "La mort du Tasse," "Florestan," "Les deux Contrats," "La Meunière," &c.

Among the pupils of Manuel Garcia were Malibran, Madame Rimbault, Ruy Garcia, Lalande, Favelli, Comtesse de Merlin, Mrs. Adolphe Nourrit, Gerald, and his son Manuel. He also gave valuable lessons to the French cantatrice, Eugenie Mayer, who afterward became the first wife of his son Manuel, and took his name.

"Composer, singer, teacher, such were the varying gifts of Garcia, and each gift he possessed in the highest degree." These were among the words of the discourse pronounced by M. Castil-Blaze at the funeral of Garcia.

Manuel Garcia, the son of Garcia, and himself an eminent professeur de chant and musical scientist, was born in Madrid, not in Paris, as some think, March 17, 1805. He commenced his studies under his illustrious father and was with the troupe in New York and in Mexico. His voice was a bass, but not of a quality sufficiently attractive to be extremely useful on the stage. Having the gifts rather for teaching, with a strong instinct for science and scientific research, he became first assistant in the school of his father, and later a voice specialist on his own account. He bent personal study upon the conformation of the vocal chords, the registers of the human voice, and the general and special mechanism of singing.

In 1840 he presented to the Academy of Sciences of the Institute of France a "Study on the Human Voice," for which he received most hearty recompense. He was appointed professor of voice in the Paris Conservatoire, where he taught scores of pupils, continuing his studies and the writing of treatises thereupon. He directed his thoughts specially toward teachers of singing, and, in 1847, printed a complete treatise in two parts on the art of singing. This work is invaluable to teachers, practically and theoretically, abounding in all sorts of useful knowledge new and correct.

By his methods Manuel has made many vocal stars, Jenny Lind among them, his wife, Eugenie Garcia, Henriette Nisen and others. In 1850 he gave his dismission to the Conservatoire and went to live in London, where he has since continued to reside, still hale, enthusiastic and occupied with the teaching which has been his life.

J. A. Farrell, Bass-Baritone.

Mr. Farrell has recently returned from study abroad, this being his third visit to Europe for purposes of study. He sang for the writer: "Allah," Chadwick; "Thy Beaming Eyes," MacDowell; "Quaff With Me," Shield.

The external range, sympathetic quality of the voice, the style and dignified personal appearance of this singer are most unusual and impressive. He is a widely-educated singer, a violinist, pianist, linguist; all these things have developed in him a breadth and musicianly quality sadly lacking in most singers. Farrell will make his mark.

A Notable Benefit Concert.

AN interesting concert was given last Saturday night at the Metropolitan Opera House for the benefit of the Workingman's School and District Nursing Department, of 109 West Fifty-fourth street. The program was the following:

Overture, Midsummer Night's Dream.....Mendelssohn Orchestra.

Piano Concerto, E minor.....Chopin-Tausig Rafael Joseffy.

Andante Cantabile, for string orchestra....Tschaikowsky Orchestra.

Piano Concerto, A major.....Liszt Rafael Joseffy.

Parsifal—Prelude and Glorification.....Wagner Orchestra.

THE SWAN AND THE SKYLARK.

For solos, chorus and orchestra. Cantata by A. Goring Thomas. First performance in New York.

Mme. Clementine de Vere.....Soprano

Mme. Josephine Jacoby.....Contralto

Evan Williams.....Tenor

Chas. W. Clark.....Baritone

Chorus by the New York Choral Association.

Tallie Morgan.....Chorusmaster

The Goring Thomas cantata has been heard in Cincinnati, Indianapolis and Worcester, being conducted respectively by Theodore Thomas, Van der Stucken and Zerrahn. The words, apparently selected at random, are by Shelley, Keats, Mrs. Hemans and "J. S." C. Villiers. Stanford scored the composition from the piano arrangement, and did it effectively. It is dedicated by Professor Stanford to the friend of the composer, Mme. Pauline Viardot-Garcia. Goring Thomas died by suicide March 20, 1892. He had a decided gift for composition, lyric in its trend, and a poetic fancy of no mean order. He was influenced principally by the modern French school.

"The Swan and the Skylark" was first produced at the Birmingham Festival of 1894, and judging from the mutilated version heard last Saturday night, is melodious and tenderly idyllic. An elegiac vein runs through the work, the preludes and interludes being extremely agreeable and mellifluous. The choral numbers were badly interpreted, and much of the excellent part writing was not discernible. The valse-like chorus was literally spoiled in the execution. Mr. Clark sang his baritone solo, "A Grecian Poet I," with much taste, his voice being vibrant and his enunciation admirable. J. H. McKinley took Evan Williams' place at a few hours' notice and sang his tenor solo "Summer! I Depart" with sustained passion and intimate feeling. Madame De Vere, always a welcome artist, gave her soprano number "The Summer Is Come" with fine lyric rapture, and Josephine Jacoby's contralto solo, "Adieu, adieu! thy plaintive anthem fades," was thrilling for its sombre pathos and because of the richness of the singer's voice. The words, by Keats, are given a charming setting by Goring Thomas and Madame Jacoby brought out their poetic and mournful meaning. She was applauded.

Mr. Joseffy suffered from a headache, but it did not

prevent him from playing gloriously. The last movement of the Chopin concerto has never been better heard from his magical fingers. The Liszt concerto was brilliantly read. In response to overwhelming recalls Mr. Joseffy played a very musical paraphrase of Schubert's song "Gute Nacht."

The orchestra under Mr. Seidl distinguished itself by a bewildering variety of slips, rhythmical and tonal. The audience was large and distinguished and over \$10,000 was realized.

Alexander Bull.

Alexander Bull, who has been giving concerts in Wisconsin, Minnesota and the Dakotas since November, is now en route for the Pacific Coast with his concert company, including Miss Elvina Chenevert, pianist, and Miss Otilia Ackerson, soprano soloist. A series of concerts is announced to take place in California and Oregon during the early spring. In May Mr. Bull expects to be in Bergen, Norway, to assist at the unveiling of the Sinding Ole Bull monument, when he will play his father's composition, "Chalet's Girl's Sunday."

Changes at the Utica Conservatory of Music.

Two years ago the Conservatory of Music, of which Utica is justly proud, came under the directorship of Miss Cora M. Wheeler.

Last week another change took place by which the conservatory becomes the property of George S. Beechwood, who assumes the management and direction of the school. Mr. Beechwood is a native of Utica, possessing such training in music and business as to fit him for the work he is now to take up. He is an organist by profession, having studied for several years under local teachers, later under I. V. Flagler, of Auburn, and Dr. G. A. Parker and Professor Berwald, of Syracuse University, and more recently under Alexandre Guilmant, of Paris. Giovanni Sbriglia was his instructor in voice culture.

Mr. Beechwood has had fifteen years' experience as organist of leading churches of Utica, Atlanta, Ga., and Wilkesbarre, Pa., and during the Atlanta Exposition he gave a series of successful organ recitals, assisted by many of the most prominent musicians of the South. Several years ago Mr. Beechwood became interested in the fine pipe organs manufactured by the W. W. Kimball Company, of Chicago, and much of his business experience has been gained as the general manager of that company's office in Utica.

No changes will be made in the faculty during the present school year, except that Mr. Beechwood will at once assume charge of the organ department. He hopes at an early date to make some additions to the material equipment of the school, including a large two-manual pipe organ furnished with an electric motor.

Mr. Beechwood was associated with Louis Lombard for two years in organizing the conservatory and systematizing its work. He is therefore quite familiar with all details connected with it.

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Mary Louise Elary, Contralto.



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Eleanore Meredith, Soprano.



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Success of Le Grand Howland's Opera Comique "Nita" in Paris.

It is a great pleasure to record the success of this labor of love of a young American composer in Paris. Last year "Nita" was given in one act in English and sung by Americans. The indications were sufficient to warrant the entire working over of the play into a two-act piece, its translation into French, its interpretation by known French artists, and direction by one of the Opéra Comique orchestra directors, M. Emile Bourgeois. Not only so, but Mr. Carré, the newly elected director of the Opéra Comique, personally superintended the rehearsals.

The opera was given in the Nouveau Théâtre as a matinee. M. Clément, of the Opéra Comique; Madame Marcy, of the Opéra, and M. Nicolau were the principal interpreters. There was a chorus of twenty-five voices, an orchestra of fifty musicians, and a regular ballet. The scene is laid in Italy, and the story the old one, always new, of love, jealousy, murder and grief.

Among the patrons of the enterprise were Lady Monson, Mme. Horace Porter, Mme. de Hegerman Linden-crone, the Princess de Bibesco, the Princess de Polignac, the Princess d'Isenbourg, the Marquise de Saint Paul, the Countess de Moy, the Countess de Gabriac, the Baroness Hirsch, the Baroness Brand Niedstein, Madame Heine, Mrs. Mackay, Mrs. John Monroe, Mrs. Pell, Mrs. Wanamaker, Mrs. Franklin-Singer, Mrs. Austin Lee, Mrs. Luckmeyer and many other distinguished people.

The theatre was filled. A duo and a really beautiful "Ave Maria" were encored. The author was called. The *Figaro*, all the English-speaking and several other papers gave the performance excellent notices. The Marquise de Saint Paul asked that fragments be given in her salons, and the opera entire is to be given at Monte Carlo during the season, by the wish of the Princess of Monaco.

Although taken seriously ill in the midst of the rehearsal, the work of Le Grand Howland was taken up by his friends, who deserve the greatest credit for their prompt and able carrying of the work to execution. The young American violinist John Runkle Gallagher deserves special mention in this connection.

The success of the young composer's venture speaks better for the merits of the music than words. The second act was noticeably strong and well knit. Much growth is shown over his first writing. He is evidently a musician of talent and promise. In addition it must be added that the libretto entire, which is in blank verse, was also written by Mr. Howland. He has left to-day for Nice, by the advice of his physicians. His many friends wish him Godspeed, quick recovery and future success.

Sonderhausen.

A goodly number of American pupils appeared at the Sonderhausen Conservatory on January 29. The program of the concert of that date contained the names of Alfred Spell, Detroit; Louis and Julius Sturm, Cleveland, Ohio; Theodor Ganman, Albany, and Theodor Rents, Allegheny.

Erlanger.

The three act opera "Inez Mendo," by F. Erlanger, which a year ago was produced at Covent Garden, London, and has been performed at Berlin and Frankfurt, made its first appearance at Hamburg on February 8. The composer of the work superintended the rehearsals and was present at the first performance. About four years ago his opera "Jehan de Saintré" had a fair success in Hamburg. The libretto of "Inez Mendo," by Decourcelle, is based on a tale by Prosper Mérimée of a Spanish village in 1640.

"A Wonder-Girl."

As the wonder-children heretofore mentioned in these pages were foreigners, and nearly all of them "boys," a little story of an English child may be interesting, especially as America now claims her, she having for over a decade made Pittsburg her home.

In an old ancestral house, three miles from the small town of Knutsford (the Cranford of Mrs. Gaskell fame), in Cheshire, was born one snowy day of January a little wonder-girl, for so the old physician, who saw her shortly after, predicted she would be. "The child has more brain and mind than body," were his words; "look out for a genius."

In England home music, be it simple or otherwise, is considered a "sine qua non," and forms the general mode of entertainment. At luncheons, teas, dinners or evening parties everyone contributes his and her quota, and this household was specially devoted to it. So it is not to be wondered at that with father, mother, six sisters and three brothers, the baby should early show signs of fondness for it. At one and one-half years old she would sit up in her cradle and hum over airs and piano pieces, and as soon as she could reach the piano on tiptoe she played little tunes. At six she executed correctly anything she heard. It was soon after this that her sisters began instructing her, but a professional teacher very soon was necessary and fortunately a good one was at hand, whose delight she became. A young amateur musician friend was the first to call attention to her precocity.

One day he had been playing a difficult piece, of which he alone had the manuscript. Judge of his astonishment on hearing it reproduced, note for note, in the adjoining room on another piano. His astonishment changed to incredulity to find it was the little girl of six who had performed this feat and that she constantly did it.

She was given to Dr. Hiles as pupil at ten years old, and very soon played at his concerts, her usual time for practicing being four hours a day. Dr. Hiles was the conductor of the Knutsford Choral Class and she was the accompanist (honorary), no mean task when oratorios, cantatas, &c., were all undertaken. Often she and a lady transcribed the music at sight into duets, to strengthen the accompaniments.

She took harmony and singing lessons also from Dr. Hiles, and her rich contralto voice was greatly admired, as well as being a great acquisition to the parish choir, which she had the charge of at fifteen.

As well as filling the post of organist, having taught herself that instrument, so great was her proficiency that at seventeen she was chosen to perform at the great festival of the Frodsham Deanery Choral Association. There were 500 voices, members of many choirs, who had not sung together previously. With only one rehearsal the service passed off splendidly and at the conclusion it was a pretty sight to see the crowd of men organists standing around the girl performer, begging for piece after piece, which she played from memory. The study with Dr. Hiles for piano had been discontinued for some time, he having told her she had far outstripped him, and the child yearned and fretted for greater scope, but the dear, conservative mother never dreamed of allowing one of her girls (of whom by this time there were nine) taking up the study of music as her life work. The father had died when the little genius (who was his delight) had only attained her tenth year.

However, by the advice and persuasion of friends, who were both numerous and influential, the mother at last consented to part with her daughter and she went to Leipsic, accompanied by a cousin, who wrote of the astonishment of the professors at her performance for the entrance examination, and the heads of each department

were her instructors—C. Reinecke, Jadassohn, the Richters, senior and junior, and the late Dr. Louis Maas, of Boston, whose wife, with Mme. Helen Hopekirk and Amina Goodwin (Mrs. Ingram Adams) were her fellow students.

She recalls the first year of her stay in Leipsic as one of the happiest in her life, although she was ill twice from indefatigable study. She and Madame Hopekirk were the two first girl composers in the conservatory, and several of her songs were sung at the concerts. She had only been three weeks at Leipsic when she was announced to play, but the rule called for three months, so she had to wait.

In the second year she was told by the students that she was sure to win the prize. "What prize?" she asked in astonishment, not knowing even of the much coveted "King's prize," which, however, she was presented with in due course "as the best and worthiest pupil in the Conservatorium." The professors told her it was not necessary to remain the third year, as she had accomplished all in two, so she left loaded with honor and good wishes, to be received in London with acclamations of applause wherever she appeared.

Recitals were given, and she played with the orchestras of Sir Julius Benedict, August Manns, and in Liverpool and Manchester with that of the late Sir Charles Hallé. What she enjoyed most was touring around the old home neighborhood, where the halls were crowded with friends, and many poor people also walked miles to hear the little wonder-child who had now become a great artist. Soon she was to leave them for America, and as her doings there have from time to time been chronicled in THE MUSICAL COURIER there is no difficulty in guessing that the subject of this little story is Mme. Kate Ockleston Lipka, who gave recitals at the World's Fair, won the prize medal for compositions given by the Pittsburg Art Society, has several times given recitals at the State Music Teachers' conventions, acted as judge in piano contests at colleges, filled the post of organist for twelve years and inaugurated the Sunday evening services from the music of one composer only.

She is a most successful teacher, and advocates among other things pupils' recitals as the best means of overcoming their nervousness. Her unique "Interpretive Recital Sketches" formed a most attractive feature during the last two seasons, and her playing of Paderewski's "Polish Fantaisie" with the Pittsburg Orchestra in January last drew from the audience a burst of applause. She was four times recalled, besides being presented with several floral tributes.

Her compositions are published by such leading houses as Breitkopf & Härtel, Ditson, John Church Company, Clayton Summy, Brainard and Kleber Brothers. All this gives undeniable proof that the promise of her early childhood has been fulfilled and the old doctor's prediction verified.

Franchetti.

Maestro Franchetti, the composer of "Asrael," "Christopher Columbus," &c., has begun a new work, "Germania," on an episode of the Franco-Prussian war.

"Miss Mark Twain."

Miss Mark Twain is what the Paris *Figaro* calls the daughter of Samuel L. Clemens, who is studying music in Vienna. It says: "The very beautiful voice of this young woman of eighteen will some day make her as fascinating on the stage as her father is in letters." This statement is particularly interesting in view of the fact that Miss Clemens is not cultivating her voice but is studying the piano.



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The Diminished Seventh Chord.

THE composer who has sounded the possibilities of this harmonic combination must still find interest in its various and curious transformations. Indeed, one must be an experienced, well informed musician in order to fully appreciate the important part which the diminished seventh chord has played in modern music. To the student these results are something more than interestingly curious—they are very suggestive and full of instruction.

Lack of opportunity has prevented me from tracing the exact origin of our principal diminished seventh chord; but I am very well satisfied that it is a product of the modern harmonic minor scale, which did not come into general use until after the ecclesiastical scales had been discarded. The tonal peculiarities of the Hungarian scale may have influenced the development of our diminished seventh chord as part of the composer's constructive material. But this should form the subject of an independent inquiry, since nearly all the old folksongs and czardas published by Peters, Brietkopf & Haertel, Litolf & Schott have been rearranged and reharmonized. Very likely this chord, like so many other discords, resulted from suspension and did not at first appear as an independent formation.

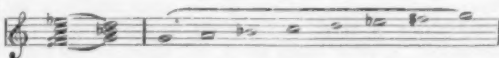
But after the harmonic minor scale came into general use the diminished seventh chord, as a product thereof, naturally resulted, and was much used by opera composers during the last century. This chord was quite unknown to Frescobaldi and almost unknown to H. Dumont, Chambonnières, Froberger, Kuhn and Grazioli. The elder Scarlatti employed it in his dramatic works, but even Corelli, who was in his time a clever harmonist, used it only in its elementary application. And it is interesting to observe with what care he prepared the discord, in observance of the old rule about the danger of introducing seventh chords too freely! Purcell understood the chord very well; Händel used it adroitly, and father Bach, in his chromatic fantasies and fugue, tosses it about as though it were a mere trifle!

P. E. Bach, Paradisi, Glück, Haydn, Gossec, Boccherini, Mozart, Cherubini, form a sequence leading to Beethoven and the present time.

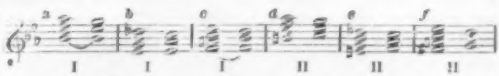
From a theoretical standpoint we have advanced but little beyond Bach's treatment of the diminished seventh chord; but in an æsthetic sense the music of Beethoven, Wagner, Tchaikowsky and Grieg is a revelation.

It would here be unprofitable to discuss the hypothesis advanced by certain modern theorists that every melodic order of tones is the result of principal fundamental harmonies; that chords form the basis of scales. This theory rests upon an acoustical foundation. In actual practice we have twelve major scales representing as many major keys, and twelve minor scales, representing as many minor keys. Each major scale is constructed according to the same melodic formula and forms the material from which we construct the following diatonic harmonies: Three major and three minor concords, one imperfect triad, and seven chords of the seventh. But this is too simple to attract certain speculative theorists, and so they reverse the process—just as they attempt to produce the minor chord by turning a major chord upside down. The harmonic minor is, however, an artificial or derived scale, and I see no objection to the harmonic justification of this scale. In similar manner we might sound the diminished

seventh chord, resolve it to its tonic minor, and then say, behold the harmonic minor scale:



Another and perhaps simpler method is to derive the diminished seventh chord from an antecedent dominant seventh. The most practicable scheme is to present the three dominant seventh chords which represent the three major chords in a major key and resolve them. Then by raising the root of each primary discord a chromatic step we pass to the relative minors of the major tonic, subdominant and dominant, thus:



The Roman numerals do not refer to the scale degrees upon which the chords are founded, but to the particular species of discord used. The discord at D is derived from that at A, representing in each case tonic major and relative minor. B and E and C and F have the same relationship. Taken together we have the family group of keys employed in natural modulation. The principal elements of transition appear in the diminished as well as in the dominant seventh chords; and in addition the seventh of chord II., resolving down a minor second, acts as a transitional element.

The French and English theoretical writers (after the manner of Zarlino and Rameau) nearly all dispute the diminished seventh as an independent chord formation because it does not contain their favorite acoustical interval, the so-called "perfect fifth" (Bach destroyed the perfect fifth theory nearly 200 years ago). But since composers persist in using the diminished seventh chord as a principal harmony our speculative friends say: Very well, we will suppose the root to be a large third below the diminished chord, and thus we will secure a fundamental harmony.



Of course there is such a chord as this, but we call it a principal minor ninth.

As a means of remote and enharmonic transition the diminished seventh chord is indispensable. Being a chromatic rather than a diatonic chord it is especially adapted to purposes of metamorphosis. There are only three entirely different diminished seventh chords (see Ex. 2), and yet these may be so notated as to represent fifteen minor keys. It is a curious fact that each of the fifteen chords will belong to the harmonic minor scale of which the root is the leading note. These are here presented without their resolutions:

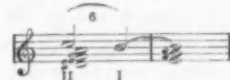


The first five chords call for the same keys on a piano

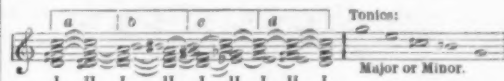
or organ. Therefore they are practically identical, the difference being theoretical. But if our system were based upon absolute science the enharmonic equivalents would represent different sound ratios, and therefore G sharp and A flat would require separate keys.

By introducing what I call a corresponding dominant seventh after any of the above diminished chords we can more definitely determine a given key. And since the essential discord belongs to both modes it follows that the entire thirty keys may be compassed in this manner.

One illustration will suffice:



In all such instances the diminished seventh descends a minor second to the root of the essential discord I. This scheme, beginning upon and returning to a given tonic, is here represented:



The same formula is repeated in each theoretical division—A, B, C and D.

After using several diminished seventh chords in chromatic harmonization the key impression would disappear, and in order to create a definite tonality the corresponding dominant seventh would be particularly serviceable at the cadence. Suppose we wish to modulate in this manner from C minor to D major:



The corresponding dominant seventh at I determines the key tone as that of D. Whether the mode be major or minor is immaterial.

Though the diminished seventh chord is naturally associated with the minor mode there are a number of instances in which it is used for the final authentic cadence in major.

The root fifth and seventh resolve a minor second each, and, as already observed in "Analytical Harmony," this is inclined to be even more serious than the minor resolution. Particularly when the resolution takes place upon a tonic pedal note the effect is very tenacious and sometimes pathetic. The Codetta of the "Sanctus" in Haydn's Imperial Mass and the final close in Clara Schumann's D minor fugue, op. 16, III., are good examples. The root third and fifth of the diminished seventh are of course the same as the third, fifth and seventh of the essential discord I. The foreign element, and also the one which imparts the darksome quality to the resolution, is the minor sixth in a major key.

Another use to which the diminished chord has been subjected in modern harmony is as a passing chord to a major tonic. In this sense the chromatic chord is less characteristic than when it is employed as a principal dis-



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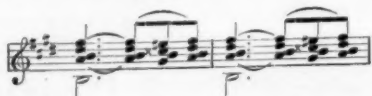
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cord. Yet where it accompanies sharp 2 or sharp 4 of the major scale without in any manner affecting the key impression the chromatic chord serves a special purpose which no other chord could compass. In such instances the diminished chord is founded upon the tonic to which it resolves, and which acts as the connecting link. Many instances similar to the following might be quoted:



LES PRELUDES.

In like manner the diminished seventh is used as a passing harmony to the dominant seventh, thus in the second phrase of the theme last quoted:



The root of the essential discord serves as a connecting note and foundation for both harmonies (as does the tonic in Ex. 8), and the other tones of the passing harmony resolve upward a minor second each. It is very smooth and quite non-transitional.

While Ex. 9 is equally effective in the minor mode, Ex. 8 is not transferable. Composers have, however, used a passing diminished seventh to the four-six chord in a minor cadence. An instance is quoted from the first adagio in Schubert's "Tragic Symphony," immediately before the opening allegro:



Mozart and Beethoven have employed the diminished seventh as a passing harmony in a minor cadence, as per Ex. 10; and as a matter of fact this treatment dates back to the time of Corelli. As a passing chord, and in transitory modulations to related keys, the utility of the diminished seventh chord is very great, and it must be admitted that, in these respects, the chord has been overworked. Indeed, that is so with every conventional harmonic method. The great army of musical utilitarians and note compilers must needs resort to well-known melodic, rhythmic and harmonic formulas—never to such fortuitous qualities as imagination and invention.

But with regard to the aesthetic tonal character of the diminished seventh chord still greater and more serious abuses must be adverted to. There are two qualities (in addition to the transitional possibilities of the chord) to be considered: 1. The individual character of the combination, independent of its antecedent or consequent. 2. The actual effect in connection with the prevailing tonality.

Incompetent and inexperienced composers usually overlook these important considerations. The opera composers have been particularly guilty in this respect. The unusual appearance of one of the *dramatis personae*; a portentous sign; a threatened conflict; in fact, almost every conceivable dramatic incident has been anticipated or commented upon by means of the celebrated transformation chord under notice! Even the unconventional Rossini charged one of his canons (aimed at young composers) with this advice, "Beware of the diminished

seventh chord!" When recognized as the leading note seventh in a minor key, this chord loses much of its strangely suggestive quality; but in other situations the combination of three minor thirds is sometimes highly emotional, at other times weird, and again merely theatrical. Beethoven thoroughly understood the possibilities of this chord and sometimes used it most eloquently, even in his earlier works. For instance, that deceptive cadence at the close of the first period of the Largo in his grand Sonata, op. 7. How dark the foreboding, and yet how appropriate to the mood! The middle movement in the characteristic sonata is another example full of suggestion. Likewise Schumann and Chopin and Tchaikowsky have produced some remarkable effects in harmonic coloration by means of this chromatic chord. Grieg uses it sparingly; seldom without a purpose. For this reason his application is all the more effective, as in the little dance of elves, op. 12, IV.; also in the great overture "Im Herbst." In his music-dramas Wagner handled the diminished chord with consummate mastery and adroit suggestiveness. I have already mentioned that tragic effect in the last of the "Ring" series, at the moment when Siegfried is assassinated. And how different the application in "Die Meistersinger!"

All things considered it seems to me the principal diminished seventh chord is more remarkable than any of the so-called fundamental harmonies. Certainly it is more resourceful. Though lacking the strength of an augmented sixth chord and the tonal definiteness of the dominant seventh, the diminished seventh is more pliable and more suggestive than either of the former, and in the hands of a skillful composer the possibilities of this chromatic chord are inexhaustible. A. J. GOODRICH.

Richard Burmeister.

Richard Burmeister gave his second musical at his studio, 604 Park avenue, New York, Monday afternoon of last week. Some pupils of Mr. Burmeister took part in the program, while Miss Montefiore sang again some songs and created a furore with her magnetic interpretation of Burmeister's "Persian Love Song." The host concluded the entertainment with selections by Chopin, Mendelssohn and Wagner.

Among those present were Mrs. Grossmann, the only daughter of Edwin Booth; Mr. Grossmann, Mrs. Walston Brown, daughter of Colonel Ingersoll; Mrs. Wm. M. Guernsey, Mrs. Benj. E. Ramsdell, Miss Morton and Miss Fuller.

Stella Hadden-Alexander.

This brilliant and intellectual pianist announces a piano recital in Mendelssohn Hall, Wednesday, March 10, at 2:30 P. M. She played in Washington, D. C., Monday afternoon at the reception given by the New York City Chapter to the "Continental Congress" of the "Daughters of the American Revolution," of whom she is one. She is a member of the New England Conservatory Club, recently mentioned in these columns, and was also made one of the directors of the Eastern section of the "National Federation of Women's Musical Clubs," she having been identified with musical club work in Ohio and Illinois.

The appended quotation is from the New Orleans States:

It is not too much to say that Miss Hadden's equal has not been heard in New Orleans for many years. She has a wonderful command over the instrument, a firm yet delicate touch, and her shading and tone color are exceptionally fine. Miss Hadden will remain in New Orleans only a short time, but from the way she acquitted herself yesterday she must be an object of great interest in musical circles. She is a graduate of the New England Conservatory, Boston, and a pupil of the renowned Otto Bendix.

A National Conservatory Pupil.

ONE of the most gifted of Rafael Joseffy's pupils is Miss Maria V. Torrilhon, who is in the great pianist's class at the National Conservatory of America. Miss Torrilhon is an American of French descent, and her ancestry counts in her style, which is graceful, fluent, brilliant and magnetic. Her personality is in her favor and her schooling sound. She plays with dash and brilliancy and with that certain something in style and technic which proclaims her a pupil of Joseffy. The *Saturday Evening Herald*, of Chicago, printed the following about Miss Torrilhon's appearance at Steinway Hall, in Chicago. Here it is:

"Miss Torrilhon is a pupil of Joseffy, and is not only an exceptionally beautiful young woman, tall, commanding and aristocratic in bearing, but is one of the finest and most cultured pianists heard in this city in a long time. A native of New York, but descended from a fine French family, she possesses the French temperament, allied with the grace and dash that comes with American birth. Evidently a woman of the finest intellectual qualities, of noble spirit, her exceptional refinement and nervous temperament assert themselves forcibly in her playing, which is as brilliant as it is refined and as sympathetic as it is highly intellectual. Miss Torrilhon's abilities possess the versatile qualities, and in everything that she does she shows how completely she has mastered all the various phases of the composer's views of his own work. Miss Torrilhon played four numbers by MacDowell, namely, 'Melodie,' 'Shadow Dance,' 'Scotch Poem' and 'Hungarian,' which were splendidly differentiated, the strength and force in the one being in complete contrast to the other, that required poetic feeling and tenderness. As an extra number, Miss Torrilhon gave Paderewski's 'Cracovienne Fantastique,' which she played with a dash and brilliancy that completely captured everyone present."

It is of such pupils the National Conservatory feels proud.

Arthur Beresford.

Arthur Beresford is engaged for concerts in New Haven, March 31; Troy, N. Y., April 14; Quebec, April 26 and 27; Geneva, N. Y., May 11 and 12; Burlington, Vt., May 16 and 17; Worcester, May 5; Springfield, May 4; Chicago, April 21.

Charles Meehan, Soprano Soloist.

Mr. Meehan continues successful in his many and various appearances, as may be herewith perceived:

The people who composed the audience at The Auditorium last evening were almost willing to deny their sense of hearing when that delicious trill that begins the "Jewel Song," from "Faust," was heard and their eyes rested upon a tall stripling dressed in the conventional dress suit.

The members of the Episcopal Church who were scattered about the house had all doubtless heard many choir boys with their shrill, untrained, unformed voices, but it was the first time in Toledo that a well-trained soprano organ of clear timbre and high register has been heard in a boy. Mr. Meehan was suffering from a bad cold last evening, and as he gave his succeeding numbers there was a more noticeable effort each time. His enunciation of both the French and English songs was perfect. The German tongue did not seem to come as easily to the boyish lips. The young man showed rare good taste in his phrasing, and all his numbers were given with great feeling as well as superb technic.—Toledo Blade.

Charles Meehan, the soprano, made his hit of the evening with Gilder's "To Be Near Thee," a song composed especially for this singer's use. It is perfectly adapted to bring out the sweetest tones of his voice, and wins for the singer a tempest of applause wherever he gives it. He sang two German songs at his first appearance on the program, and received sincere applause after these also. He responded to each recall.—Evening Leader, New Haven, Conn.

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A Communication.

Editors *The Musical Courier*:

MANY of your Washington readers must have been, like myself, surprised on reading the reference of your correspondent "B" to the concert recently given in this city by Mr. and Mrs. Ernest Lent, assisted by Josef Cadek, violinist. The notice treats the matter with a flippancy and indifference by no means deserved, and by no means reflecting the attitude of the cultured audience present at the concert.

Unfortunately any neophyte in art if given a chance to get into print may produce an impression upon the reading world out of all proportion to the real value of his opinion, which often as not is colored and animated by personal feeling rather than the expression of intelligent judgment.

Mr. Lent has won for himself the approval of eminent musicians outside of local circles, a number of his compositions having been brought out successfully at the concerts of the Manuscript Society of your city. The trio which your correspondent disposes of so summarily is a work of great merit as time will undoubtedly prove. It was listened to with evident interest and pleasure by a large and critical audience, which showed its appreciation by frequent applause. The last two movements in particular were full of charm, played with verve and accuracy. It is to be hoped that the trio will be given a wider hearing.

There are pianists, and pianists—even in Washington—and each has his or her clique of devotees, but Mrs. Lent's playing is something quite apart. It is not merely "good" in style, but it is infused with that warmth and spontaneity which move and chain the listeners. More than any pianist in this city, probably, she has the temperament of the true artist, and on the evening in question she was at her best. When that is said a great deal is said. Washington is justly proud of this artistic pair.

As for Mr. Cadek, he was confessedly not up to his highest level, as was shown by the unevenness of his playing, but in the two movements of the Mendelssohn concerto Mr. Cadek evinced remarkable facility and a pure, though not very large tone.

It is only justice where justice is due to add that the program, with the exception of the somewhat antiquated Leonard-Servais duo for violin and 'cello, was most thoroughly enjoyable, and added largely to the reputation of the artists engaged.

SIGNET.

Puccini.

The composer of "La Bohème," Puccini, has contracted to write for Ricordi an opera to be entitled "Marie Antoinette."

Whitney Mockridge Concert.

A numerous and fashionable audience gathered in the (Queen's) hall on Tuesday afternoon, when the American tenor, Whitney Mockridge, gave a very attractive recital of vocal and instrumental music. Mr. Mockridge was assisted by Miss Palliser, Miss Clara Butt, Johannes Wolff, and Oscar Meyer, but interest centred in his own rendering of a number of songs, chiefly of German origin. These he dealt with in a style that commanded the applause of his audience. Mr. Mockridge is always at his best in modern settings of lyrical verses, and critical judgment must go emphatically with the popular verdict. His singing of Von Koss's "Im Regan," of Florence Gilbert's "To a Rose," and Oscar Meyer's "'Tis May," satisfied the most exigent and confirmed the artist's position among us.—London Daily Telegraph, February 8.

Chicago Musical College.

THE Chicago Musical College is quietly and rapidly carrying out plans for a perfectly equipped college building. The handsome structure on Michigan boulevard, which will be exclusively occupied by Chicago's greatest musical institution, is nearing completion. On May 1 next the college will take possession of its new home.

The building is six stories high, and will contain, besides offices, ladies' parlors, reading rooms and library, over



CHICAGO MUSICAL COLLEGE.

forty fine large studios. The walls between these studios will be absolutely sound proof. A concert hall seating 600, the most beautiful of its size in Chicago, will be on the ground floor. The Chicago Musical College has always been recognized as one of the leading schools of musical learning in the world, and now not only will its quarters be unsurpassed, but the management has decided to make several important additions to its distinguished faculty.

S. E. Jacobsohn, who with Bernard Listemann, occupies the foremost place in the West as teacher of the violin and whose reputation is world wide, has been engaged. Mr. Jacobsohn was originally brought to Chicago by Dr. Ziegfeld, president of the college in 1886. The college is negotiating with several artists in Europe for other departments. Needless to say they are the best that can be procured.

Dr. Ziegfeld never does things by halves, and in this lies much of his success. Every member of the college faculty is thoroughly competent, and there are many whose names are household words on both sides of the Atlantic.

During the past thirty odd years the courses have been perfected, and the facilities afforded students for a musical education are unsurpassed anywhere. The Chicago Musical College in its new home stands pre-eminent. Dr. Ziegfeld has always given the public full value, and his great success has been honestly won, and is thoroughly deserved.

A Chance for Advanced Students.

Georg Liebling, the German pianist, has decided to remain in London until July 1. During this time he will give lessons to a few advanced piano students. Mr. Miller, of Cleveland, Ohio, who studied with him in Berlin last year, has arranged to come, as well as Miss Newhouse, of Willingsborough, Pa., and many others. It is certainly a fine opportunity for advanced students to study with this pianist, who is one of the best that has ever been heard in London.

Inez Grenelli.

At a concert given under the auspices of the Y. P. S. C. E. in the lecture room of the Irvington-on-the-Hudson Presbyterian Church, on the evening of February 10, Miss Inez Grenelli, soprano, sang an aria from Donizetti's "Linda," "Cradle Song," Brahms; "The Rockaby Lady," Frank Damrosch; "Solvejg's Song," Grieg, and Mascagni's "He Loves Me—He Loves Me Not."

Miss Grenelli scored an instantaneous success with her audience, all her numbers being enthusiastically applauded.

Lilli Lehmann.

A late performance of "Don Giovanni" at the Opera House, Vienna, was a triumph for Lilli Lehmann as Donna Anna. She was called out many times. There was considerable difficulty about the Donna Elvira. Frau Mora was suddenly indisposed in the morning before the performance and the management telegraphed in all directions for a substitute. Frau Schlager declined and it was only in the afternoon that the services of Frau Friedmann Seidl, of Pressburg, were secured.

Breitkopf & Haertel.

The great Leipzig publishing house of Breitkopf & Härtel announces a new great undertaking. The firm has for years been publishing works to aid musicians and music lovers in the understanding of the nature and construction of great masterpieces, and it now issues, in agreement with the house of A. G. Liebeskind, as an annex to its "Musikbüchern," the "Little Concert Guide" (Kleine Concert führer), by Dr. Hermann Kretzschmar, musical director at the University. It is based on the author's "Guide Through the Concert Hall," which for many years has been prized as a handbook of lovers of music. The collection, which embraces the whole concert system, will be sold remarkably cheap, each number costing only 10 pfennigs.

The "Piano Library," containing, in more than 1,700 parts and numbers, piano works for four hands and for two pianos for four and eight hands, has received a noble addition in piano work for two hands (over 5,000 parts and numbers), which are now ready in handsome dress.

The edition de luxe of Glück's "Orpheus," edited by Saint-Saëns and J. Tiersot, will for the present close the edition of Glück's operas by Fanny Pelleton, of Paris.

In Mozart's "Cosi fan tutte" a new German translation by Hermann Levi is presented. It adheres closely to the original Italian text and was highly praised during the Munich performances last year.

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BOSTON, Mass., February 27, 1898.

LAST week I skimmed books and went to the opera. Some day I hope to read Forkel's "Allgemeine Literatur der Musik." My copy has the autographs of S. W. Dehn and A. W. Thayer. I paid \$1.25 for it at the Thayer sale. Some scoundrel evidently bid against me; perhaps a fairer way of putting it is this: Another scoundrel wanted it. Dehn wrote marginal notes, the substance of which is now as dry as the ink which he used. But Forkel is a delight. I read this paragraph on page 3 and then was obliged to hear "Faust": "Lucretius (Titus, Carus) ein romischer Dichter, der zwischen den Jahren 97-53 vor Christo blühte; de rerum natura, libri VI. Handelt im fünften Buch, nicht weit vom Ende, vom Ursprunge der Musik. Lucretius war der erste, welche die Meynung aufbrachte, dass die Menschen ihre Musik wohl von den Vögeln Können gelernt haben."

* * *

I have also snatched pleasure from W. T. Parke's "Musical Memoirs." (I wish Mr. de Ribas, who is also an oboist and has played in public for at least sixty-one years—he appeared at a concert in London in 1837—would write his recollections.) Some of the stories told by Parke might stuff a turkey; some are pointless; there is much gush over George IV.; but there is a mass of information and you entertain a fondness for the gossip who gave dates of first appearances and first performances.

Even in Parke's period there were angry protests against foreigners who were paid in England a greater sum than that which they received at home. Listen to this extract from the memoirs:

"Mlle. Sontag having been applied to to sing at the musical festival of York of this year (1828), gave in her terms, which were £1,200 for the four days' performances, being within a trifle (£30) of double the sum which Catalani received for coming purposely from Paris to attend it; and to render the thing complete, she named £200 more for Mr. Pixis (a pianoforte player, who had lately arrived from Germany as her accompanist, and who had given a sort of piebald concert at the Opera House) to accompany her in her songs. What had become of those great pianoforte players J. Cramer, Neate, Potter and Moscheles? Either of them would have done it as well at least as Mr. Pixis; and at most for half the sum. I cannot tell what ideas these persons had formed of the English people; but of this I am confident, that in their own country, or in any other on the Continent, they would be well content to receive a moiety of the money they receive in this. To prove the truth of what I advance, it is only necessary to observe that Mlle. Sontag, after having

dried up the springs of gain at the fountainhead of London, found it convenient to engage herself permanently as first singer in the chapel of the King of Prussia at a yearly salary of 20,000 francs (£840), only trifle more for a year than two-thirds of the sum which she had previously demanded to sing at York for four days! I will only ask, as the performances at York were given for the benefit of charitable institutions, what feelings could this brace of foreigners possess who would by such selfish and exorbitant demands deprive the poor, the sick and the helpless orphan of that aid which humanity, through the attractive channels of music, sought to afford them?"

That same year Parke, speaking of a performance of "The Barber of Seville" (in Italian) by pupils of the Royal Academy of Music, said: "It is to be hoped that by attention and perseverance on the parts of the pupils and masters we may at no very distant period have an Italian opera by English performers of such excellence as will at least moderate the demands made by Italian singers, which at present operate equally to the injury of the proprietor as to all the other departments of the King's Theatre."

* * *

Here are other allusions by Parke to this evil that today injures opera in this country:

"Music must be very flat on the Continent when such singers as Velluti and Madame Camporese come to England merely on the speculation of singing at concerts. The latter had a public benefit concert * * * at one guinea a ticket." (This was in 1829.)

"Signor Lablache (1830) was engaged to receive 80,000 francs for the season. * * * This system of extortion is of more ancient date than it may be generally thought.

* * * Nicolini received 800 guineas for the season. Senesino, who came after him, had 1,500, and Farinelli (the great favorite of the ladies), who succeeded the latter, retired to his own country, Italy, with a large fortune, where he built a temple on his domain, and dedicated it of English folly. * * * Pacchierotti retired to Italy in 1784 with £20,000. Marchesi, after singing here three seasons, departed with £10,000. Madame Mara, Madame Banti and Mrs. Billington (who, although born in England, had, during her long sojourn in Italy, imbibed some Italian habits) subsequently exceeded each other, and Madame Catalani, who came here in 1806, taking advantage of the impression she had made on the public, increased her terms almost every season, until for that of 1814 she demanded £3,000 salary and two benefits. * * * This foreign system, which it is to be hoped has reached its acme, will probably work its own cure, and then these upstarts will, similarly to the man in the fable, regret that by ripping up the goose they have lost the golden eggs forever."

There is a list of the salaries paid at the King's Theatre from 1821 to 1827 in John Ebers' Seven Years. Pasta was paid £2,365 in 1827, Caradori £1,200 in the same year. Velluti received £2,300 in 1826.

The chorus at the King's Theatre in 1828 consisted of sixteen men and twelve women; they received annually together between six and seven hundred pounds.

The prima donna was entitled to a separate dressing room, with a sofa and six wax candles; a seconda donna was given a dressing room, without a sofa, and two wax candles.

* * *

The "opera season" of '98 in Boston—a season of three weeks, as though this city were some pretty town in Italy

—began February 21 at the Boston Theatre with a performance of "Faust" (in French)—Gounod's "Faust," not the opera by Spohr or Bertin, or De Peellaert or Gordini, or Zaitz or Zöllner or De Béancourt—but Gounod's "Faust" by the Damrosch and Ellis Company. Mr. Damrosch conducted. The chief singers were Melba, Toronto, Van Cauteren, Ibos, Boudouresque and Campanari. Of these singers Miss Toronto and Messrs. Ibos and Boudouresque were heard for the first time. The performance was not a brilliant one. Melba was evidently tired, and her tones had little vitality. I did not stay for the trio; I am told that in this scene she sang with more breadth and animation. She sang admirably in preceding scenes so far as technic was concerned, but the voice itself was not the golden voice of Melba.

Mr. Ibos disappointed me. I am assured that his Romeo and Rhadamès are much superior to his Faust, which is, after all, a caddish part. For Faust accomplishes nothing without the aid of Mephistopheles. In his seduction of Marguerite there is need of an electric flower bed. The tremolo of Ibos was extremely unpleasant. I admit that he often phrased in musical fashion—but alas! that tremolo! Did you ever read "A Woman Hater," by Charles Reade? While I listened to Ibos I remembered Reade's description of the Faust at Homburg: "This gentleman set his windpipe trembling, all through the business, as if palsy was passion * * * She (Ina Klosking) suffered by having to play to a Faust milked of his poetry and self-smitten with a tremolo, which, as I said before, is the voice of palsy, and is not, nor ever was, nor ever will be, the voice of passion. Bless your heart! passion is a manly thing, a womanly thing, a grand thing; not a feeble, quavering, palsied, anile, senile thing. Learn that, ye trembling, quavering idiots of song!"

Have you not seen Marguerites that were like unto the Marguerite described by Reade? "The part demands a better actress than Patti, and this Fräulein was not half as good. She put on the painful grin of a prize fighter who has received a staggerer, and grinned all through the part, though there is little in it to grin at."

Miss Toronto, a woman with a light soprano voice, has no business to fool with such a part as Siebel. In her absurd costume she looked like an umbrella pen wiper.

Mr. Boudouresque was a Mephistopheles that did not show for a moment the cloven hoof. A sober, industrious, highly respectable demon! He must have been released from hell on account of his good behavior. Surely there was some mistake in his original sentence. I never knew a safer, more desirable companion for the young man Faust, and in the garden scene I fully expected to see him pulling his ward away from the window.

The honors of the evening were borne away by Mr. Campanari, whose noble voice was in excellent condition and whose natural, pure tone production shone brilliantly in contrast with the wabbling of the Frenchmen. The work of the chorus was from fair to "middlin"—ranging generally toward "middlin." Think of it! The "Soldiers' Chorus," which as a rule stirs cultivated Bostonians to frenetic enthusiasm, did not get a hand. The orchestra was led without much attention to nuances, and Mr. Reiter was allowed to sound his horn on all occasions as though he were announcing the dawning of the Last Day. The ballet was laughable—no, pathetic is the word! I do not envy the man who laughed at the sight of the poor creatures aimlessly and awkwardly hopping and gesturing.

* * *

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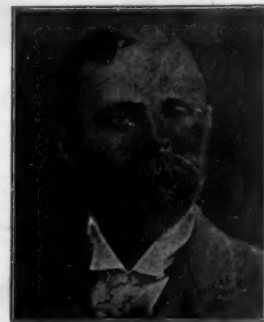
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singer" was given at Springfield, Mass., with Mr. Rothmühl as Walther.

The performance of "Tannhäuser" at the Boston Theatre Wednesday night was much better than that of "Faust." Mr. Damrosch conducted. Galski was an exceedingly good Elisabeth. Her impersonation was consistent, graceful, womanly, and she sang with purity of tone and breadth of style. Her delivery of the prayer was a good example of sustained piano, surprisingly good from a German singer. It was unfortunate for Marie Barna that she made her first appearance here in such a thankless part as that of Venus. She has many friends in this city and they hope to see her in a part that will test fairly her ability. As Venus she sang with no mean skill and with an intelligence that was not superficial. As an actress she was wanting in sensuous authority; it is so hard for an American woman with stored coldness of heredity to be either nobly or subtly sensuous on the stage.

Mr. Kraus was in better vocal condition than when he visited us for the first time. If this man with winning bearing and beautiful voice had only thought it worth while to learn how to sing! It is true that he used mezzo-forte and piano tunefully and with effect, and in the recital of his pilgrimage he declaimed with dramatic force. Mr. Bispham, as Wolfram, was unfortunately at times below the true pitch, an unusual thing with this singer of rare intelligence. Mr. Fischer's voice is like unto the cry of the auctioneer, but it is going with dignity and his art still remains. Mr. Van Hoose, who appeared here for the first time, made a favorable impression as Walter. The ballet was again pitiable.

The audience at "Tannhäuser" was smaller than that at "Faust" and still smaller than that at "The Barber of Seville" (sung in Italian) the night of the 24th. I enjoyed hugely the performance, which was led by Mr. Bimboni with uncommon finesse and authority. Melba was again the singer known to us of old. The warmest admirer of Campanari did not suspect him to be acquainted so thoroughly with sound buffo traditions and so well versed in the comedian's art. Campanari divided the honors with Melba, although this statement seems unjust when I recall the general worth of the ensemble. Carbone was a delightful Bartolo. Would that there were more actors like him! And as I remember the sneaking, malicious, greedy Don Basilio of Boudouresque, I am tempted to draw a blue pencil through my remarks about

the Frenchman's Mephistopheles; no, there's no use denying it, his Mephistopheles was a bore; it was not even diabolically bad. Salignac, as the Count, did little with the more florid music of Rossini, but in other respects he contributed to the pleasure, as did Mrs. Van Cauteeren in her modest part. The great audience laughed and applauded; it applauded and laughed. To the youngest present the opera was practically a novelty, and, indeed, I heard a fair youth in the foyer say after the first act: "Why, this is a light opera!" The success of the performance was so marked that the opera will be repeated at the matinée this week Saturday.

I should like to write four pages at least—or rather shout at length concerning the "Barber of Seville." But it is rather late in the day for purple phrases about Rossini's masterpiece, and I forbear.

"Die Walküre" was given Friday night with Nordica as Brünnhilde (her first appearance in the part in Boston), Galski as Sieglinde, Kraus as Siegmund, Gisella Staudigl as Frica (her first appearance here), Fischer as Wotan and Rains as Hunding. The first act was sung with great spirit and Mr. Damrosch held the orchestra under firmer control than in the acts that followed. Nordica's hotheaded and heia-ha-ha in lusty fashion. Before the curtain rose for the last time Mr. Damrosch came forward and made this speech: "Madame Nordica asks your indulgence in the third act for a cold that she caught in the second act." Under these circumstances, it might be considered unfair to discuss her singing. In the beautiful, pathetic scene in which she announces his death to Siegmund—one of the grandest scenes in all opera—her impersonation was matter-of-fact when it should have been quietly and intensely impressive. There was no suggestion of the supernatural, or of inexorable fate. And in this same scene the orchestra was not sufficiently subdued. Mrs. Staudigl sang the stupid music of Frica in the scene of harassing domesticity in tune and with breadth of style. Fischer's Wotan is familiar to you. Mr. Rains was a grim Hunding. Mr. Kraus sang still better than he did on Wednesday night, and Galski was a Sieglinde to be remembered most pleasantly. The mounting of the opera was shabby, and the stage business was poorly carried out.

The theatre was crowded yesterday afternoon when Melba, Salignac and Campanari were heard in "La Traviata" (in Italian), under Mr. Bimboni. The opera was cut, perhaps to its advantage. Melba was in good voice and sang so well that one forgot her attempts at limited

and conventional histrionism. Mr. Salignac was a respectable Alfredo. Germont is not one of Mr. Campanari's best parts. Next to Melba's singing, the chief enjoyment was derived from Mr. Bimboni's leadership.

The program of the sixteenth Symphony concert (February 26) was as follows:

Overture, Zur Weihe des Hauses.....Beethoven
Recitative and Aria, Lusinghe piu care, from.....Händel
Alessandro.....Goltermann
Cantilena, for 'cello.....Popper
Danse des Sylphes, for 'cello.....Schumann
Symphony No. 4, in D minor.....Foote
Songs with Piano.....Foote
Elaine's Song, Sweet is True Love.

Irish Folk-Song.
Ballet Music from Der Dämon.....Rubinstein
The overture, a dry and formal thing, was carefully dissected by Mr. Paur, with the aid of his merry men, but the wondrously beautiful symphony was played either clumsily or drily and without poetic feeling. Why did Mr. Schulz choose such 'cello pieces for his appearance at a symphony concert, and why Mr. Paur allow him to play them? Mrs. Henschel sang her accustomed Händelian aria in her accustomed fashion, and then paid tribute to parochialism by singing two affectedly naive songs of Mr. Foote, which were out of place in a concert of this character.

I was very sorry not to hear Mrs. Jacoby at a concert of the Boston Symphony Orchestra at Sanders' Theatre, Cambridge, the 24th. I was told by persons of authority that she charmed orchestra and audience by the sumptuousness of her voice and by her rare personal charms.

Ethelbert Nevin, assisted by Miss Weaver, Miss Geraldine Morgan, Paul Morgan and Francis Rogers, gave a concert (of his own compositions) the afternoon of the 24th. There was a good sized and friendly audience. The features of the program were a serenata for piano, violin and 'cello; a suite for piano, "Maggio in toscano," and some new songs. I hope to hear from him something that is more mature and of a higher flight than the result of his late work in Europe. He is still the composer of Narcissus.

PHILIP HALE.

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THE MUSICAL COURIER COMPANY,

19 Union Square,
New York City.

IF the New York Philharmonic Society were an artistic body there would be no demand for a permanent orchestra. The public demand for such an orchestra constitutes the greatest indorsement *THE MUSICAL COURIER* or any other journal has ever received, for it was this paper, and this alone, that has for years past called attention to the unsatisfactory performances of the Philharmonic. No orchestra can be artistic that conducts itself, and that is what the Philharmonic does when it elects its own conductor.

ATTENTION is called to the special French concert to be given in Carnegie Hall next Monday night by Theodore Thomas and his orchestra in honor and with the assistance of the eminent French artists, Guilman and Pugno, both of whom will be soloists. This recognition is of peculiar charm, for it aids in bringing before us with unusual surroundings rare French works and the first public performance in America of Saint-Saëns' new piano concerto. Next Monday night will be an event in the musical history of the city.

IN addition to the usual weekly letter of Philip Hale, *THE MUSICAL COURIER* will henceforth publish a detailed weekly account of musical events in Boston by Mrs. Sophia Markee, a musical artist well known in the East and West, who has consented to represent the interests of this paper in Boston and the East generally. Mrs. Markee has been a contributor to this paper for some time, and now that she will make Boston her home for the purpose of representing this paper we bespeak for her the attention and consideration which is always bestowed upon members of the editorial staff of *THE MUSICAL COURIER*.

THEODORE THOMAS.

LAST night Theodore Thomas was to have again waved his experienced baton before an orchestra of his own—a permanent orchestra of Chicago, and not of New York. It is no exaggeration to say that the name of Theodore Thomas is a household one, even though the phrase is a commonplace one. With him for the present as well as past generations is associated all that is good and elevating in orchestral music. Thomas molded the taste and judgment of this country for the past quarter of a century. The middle aged men and women who sat in his concert last night watched the great conductor with mingled respect, esteem and sentiment. Theodore Thomas spelled so much in music for them during the period embracing 1870 and 1890. He was an educational factor then, and he is a force now, but the seat of his operations have been transferred to the West. He is doing the same sort of pioneer work in Chicago and adjacent cities that he did in New York, Boston, Philadelphia twenty-five years ago, and his influence is just as penetrating, profound and instructive.

Theodore Thomas has always been an eclectic conductor, and to him the Wagner lovers should be especially grateful, for he introduced to us bit by bit and almost in chronological order the master's compositions. When the German opera finally took root here we were prepared for it; Theodore Thomas had done all the missionary work, had tilled the soil, had combatted prejudices of all sorts, and finally forced his audiences to listen to Wagner, just as he forced his audiences to listen to Beethoven and Schumann.

But modern as are his sympathies it is the classical portions of his programs that will be listened to during his present series of concerts. He has a peculiar gift for bringing out and in a perfectly legitimate manner the beauties of Bach, Haydn, Mozart and Beethoven. His programs as announced are models for other conductors in their concision, contrast and historical balance. In a word the spring visit of Theodore Thomas is in-

deed welcome to the lovers of all that is noble and satisfying in orchestral music.

GRAU'S PERMANENT OPERA ORCHESTRA.

THE *Herald* in one of its issues last week printed the following:

A permanent orchestra for this city, with Mr. Seidl at its head, seems now practically assured. At a meeting held yesterday afternoon at the residence of Dr. William H. Draper, at 19 West Forty-seventh street, it was announced that Mr. Maurice Grau had made a definite offer for two seasons, said to be \$80,000 a season, for 116 operatic performances by such an orchestra. It was also announced that, according to all indications, it would not be difficult to raise a guarantee fund of \$100,000 to cover any deficit from concerts to be given during the first few years of the orchestra's existence.

Just as the meeting opened an organ grinder began playing outside, and as his performance threatened to partake somewhat of a permanent character he was silenced by a guarantee fund of 10 cents. From this auspicious beginning the step to the consideration of the orchestral fund was an easy one.

Dr. Draper announced the Committee on Organization, consisting of fifty-four ladies and gentlemen, prominent among these being Mrs. William Jay, Mrs. Richard Watson Gilder, Miss Lucia Purdy, Mrs. Nicholas Fish, Mrs. Charles A. Post, Bishop Potter, Jacob H. Schiff and W. C. Schermerhorn. As a Committee on Plan and Scope he announced Messrs. Charles T. Barney, James Speyer, William Jay and Charles H. Ditson, and as a Finance Committee, Messrs. Henry W. Poor, R. J. Cross, Gustav E. Kissel, Oscar B. Webber, Thomas L. Manson and Gustav H. Schwab.

Charles T. Barney and Henry W. Poor further outlined the proposed plan of procedure. Subscriptions from \$100 up will entitle the subscribers to various privileges of membership, according to the amount of the subscription. The orchestra will be expected to play 150 times a season. After deducting the number of opera performances this will leave thirty-four performances for concerts. Three concerts with public rehearsals are to be given in October and November, and during the balance of the season one public rehearsal and concert monthly. These plans, it was stated, had been formulated after consultation with Mr. Seidl, every mention of whose name at the meeting was the signal for prolonged applause.

A letter from Charles H. Ditson, subscribing \$10,000, was read.

We congratulate Mr. Grau on the acquisition without preliminary bother of a permanent orchestra for his opera. Grau did it and the committee walked into his glittering net filled with specious promises, like a lot of gullible minnows. We cannot for once agree with Henry T. Finck, of the *Evening Post*, who, in his championship of Mr. Seidl, forgets that a permanent symphony orchestra is what was aimed for, not the acquisition of an opera orchestra, for the latter Mr. Seidl could always organize. We do not agree with him that opera and symphony can be attempted by the same men. One or the other will be slighted, and probably both. What about rehearsals? Mr. Finck says that "three concerts will be given in October, three in November and one in each of the following months with some extras in the spring."

"Some extras in the spring!" There you have the scheme in a nutshell. The symphonic concerts will be "extras" in Mr. Finck's mind, for Mr. Finck cares more for the music drama than he does for a symphony concert. In a word the game is up and Grau is the winner.

Mr. Martinez in the *World* last Sunday had this to say among other remarks on the all-absorbing topic:

Manager Grau has been both wily and wise. He has succeeded in diverting a movement of public value to his personal benefit. In the future he will have no trouble with his musicians. He will have a contract with a responsible organization, duly incorporated, bound to observe its obligations. He will be assured of better services and will be relieved of all the petty anxieties which have harassed him as they did his late partner.

And thus ends the scheme for a permanent orchestra in New York—a scheme which commenced with the purpose of creating a body of musicians to eventually rival the world-famed orchestra from Boston, and which has ended by the formation of an operatic band for the benefit of Grau.

It may be urged that the public will benefit by the existence of an efficient opera orchestra. But the orchestral work at the Metropolitan Opera House has always been of the best. The crying need was for a symphonic orchestra. And that has not been brought to life. The ten concerts which will be given by the new body will necessarily become matters of subordinate interest. As in the past, the superannuated Philharmonic Orchestra will be the representative of orchestral music in New York—a sad thing to contemplate.

This is well put. Mr. Henderson, after voicing the urgent needs of a permanent symphony orchestra, wrote the following in last Sunday's *Times*:

The present conditions surrounding orchestral per-

formances in New York are diametrically opposed to the attainment of high merit. The Philharmonic Society, which is our oldest musical organization, gives eight concerts and eight public rehearsals in the season. The orchestra is composed of men who do not play together at any other concerts than these. About 35 per cent. of them never play under the Philharmonic conductor, Anton Seidl, at any other time, and almost as large a percentage never play in symphonic concerts except these, but is the rest of the musical year engaged in rough work at balls and in theatres. Three rehearsals are allowed by the members of the Philharmonic to prepare for a public concert. This number would be quite sufficient if the members of the orchestra played constantly together all winter and always under the same conductor. In the present conditions double the number would not and could not result in thoroughly satisfactory results.

Yes, and the playing at balls at parties will still go on, despite Mr. Seidl, who, in the entire matter, is in the hands of his friends. He will probably be elected as director of the German Liederkrantz in place of Heinrich Zoellner, who has resigned, and this will not lessen his labors.

And what about the Musical Union? The new orchestra sadly needs wood-wind and brass, and if foreigners are imported there will be a big row, as big as in times gone by.

More pertinent still is the letter which appeared in last week's *Times*, which we reproduce here:

To the Editor of the New York Times:

I have read various articles and letters in your valuable paper regarding the establishment of a permanent orchestra in this city. Among these is one stating that Maurice Grau can add \$60,000 to the guarantee fund if the orchestra shall play in the Opera House. I am as much in favor of a permanent orchestra as anyone, but better let the \$60,000 go than have them give concerts in the Metropolitan Opera House. We have the Carnegie Music Hall, which is the only suitable hall in the city for concerts. The Opera House is no more suited to first class concerts than would be the Madison Square Garden or the Seventh Regiment Armory.

I am glad to notice that many people are interested in this topic, and I, as many others, say we should have as good an orchestra as any or none at all. If Seidl should be conductor we have no use for his present orchestra in its present entirety. The shrill military first cornetist is not wanted—let him take lessons from Mr. Dietz or Wasshausen as to soul quality for the concert room. The first violins as well as the seconds also need shifting about. How is it that far better violinists play back of the first stand than those at the first stand? The Philharmonic Orchestra would also not do for a permanent orchestra, as its members are not playing because of their being good musicians, but because they are old members of the society.

Look at the injustice of having the first stand of first and second violins occupied by whom they are, when dozens of better players are to be had. Then again, the horns are unable to pull successfully through any one concert. There is much needed reform. Let us have the best permanent orchestra or none at all, and let them also play in the only concert hall in the city.

I. SCHUELLINGER.

NEW YORK, February 23, 1898.

Unless a clean sweep is made we shall have the pleasure of listening to the same careless, sloppy work, for the personnel of our home orchestras is not good. New men, new instruments are needed—most of the instruments now heard are of an inferior quality. It pains to have to acknowledge all these disagreeable things about our domestic music-makers, but now or never is the time to speak the truth. One man power will give us a permanent orchestra, the interest of a million invested dollars, no dallying with operative speculators and a director with the will of a Henry L. Higginson. Then Mr. Seidl can do the rest.

Another problem to be solved is the question of the conductorship of the new band. Mr. Seidl is of course nominated, but then Mr. Mancinelli is announced, not as assistant conductor, but as Mr. Seidl's co-worker, and so Mr. Grau has not only secured an orchestra, but he has even named one of its conductors. Without a particle of irony we congratulate Grau on this stroke.

We understand that Mr. E. A. MacDowell, the eminent composer, has announced, in a perfectly unofficial way, his intention of withdrawing from any participation in the new scheme. We presume that Mr. MacDowell realizes that the object of the meetings has been lost sight of, and we assure him that he has many with him in this belief. Every daily newspaper in New York city except the *Evening Post* opposes the project as it now stands.

However, we may console ourselves with one fact: The Boston Symphony Orchestra will continue to give concerts in this city next season, so we shall hear some good symphonic music after all.

MR. CARL FISCHER.

THE MUSICAL COURIER TRADE EXTRA dated December 25, 1897, published an article derogatory to Mr. Carl Fischer, the well-known dealer in musical instruments and sheet music at Nos. 6 and 8 Fourth avenue, New York City, relating to his business association with the manufacturers of the celebrated "Besson" "Prototype" brass band instruments.

The publication of the article referred to is deplored by THE MUSICAL COURIER Company and its editor-in-chief, Mr. Marc A. Blumenberg, as the article was based upon erroneous information, was an entire injustice to Mr. Carl Fischer, contained statements which were wholly untrue and calculated to damage the extensive business of Mr. Fischer; and it is therefore with pleasure that an ample retraction and apology is hereby made to Mr. Fischer.

This paper the more regrets such erroneous publication, having long known Mr. Carl Fischer to be a man of honesty, integrity and business capacity.

Mr. Fischer has long conducted an extensive business at Nos. 6 and 8 Fourth avenue in the city of New York, and has been for many years the sole agent of the celebrated "Besson" "Prototype" brass band instruments.

The fact is that Mr. Fischer has always enjoyed the fullest confidence and esteem of his principal, Besson & Co., Limited, London, and is now, as he has been for the past thirteen years, the exclusive agent in the United States for the "Besson" "Prototype" instruments.

In publications such as THE MUSICAL COURIER and MUSICAL COURIER TRADE EXTRA, having a large number of writers upon their respective staff, it is not always possible to visé the various items submitted for publication by the editor-in-chief, and this article regarding Mr. Fischer was inadvertently inserted, for which insertion these publications and their editor-in-chief offer this complete apology and retraction.

Mr. Carl Fischer will kindly accept our apologies, and regard their expression as an evidence of our continued good feeling and regard for his sterling integrity as an importer and as a gentleman.

COLORED ORCHESTRAL CONCERTS.

NOT concerts by our colored brethren, good musicians though many of them are and capable of giving concerts worthy of editorial mention, but colored with all rainbow hues, yet neither wafting odors of the painter's palette nor memories of the green-room. The concerts referred to are, of course, those concerts at the Palace of Electricity which will be, if the world lives, in 1900. They will be made possible by the wonders of electricity, which have certainly not ceased, nor in all probability will they cease until "many things are made clear which else would lie hidden in darkness."

But no wonder achieved by electricity is more surprising—not even the heating of iron red hot by dipping it in a bath of cold water—than this of the orchestral concerts wherein the electric light colors will harmonize with musical tones of an orchestra. The colors are changed by an operator, who plays a piano, the keys of which control the electric plant, and the pianist obeys the leader of the orchestra.

A rehearsal of this new color music recently took place at the Opéra in the presence of the Commissioner-General of the Exhibition and the director of the Opéra. The modus operandi is thus described by one who was present:

"Four huge six-pointed stars, thirty feet in diameter, were erected in the stage. Each star was composed of a thousand glass bulbs, representing chromatic designs in red, blue, yellow, green and violet. The arrangement was something like that of a gigantic kaleidoscope. Each of the various chromatic designs were connected by insulated wires with the keys of a piano. The leader of the or-

chestra directed the color transformations in harmony with the instrumental and vocal music and in perfect accord with the dancing in fixed positions of a corps de ballet composed of a hundred dancers. The effect was enchanting. This marriage, as it were, of color with music has never before been attempted in Paris."

More than forty years ago the delicate fancy of "Herr Regembogen's Concert" charmed men and women and children, literary, musical and otherwise. Gardiner's theory of the correspondence between the seven prismatic and the seven tones of the scale was still new enough then to allow that master of literary art George William Curtis to weave his imaginative web from without fear of being considered out of date. But the article was looked upon as a bit of fancy, a romantic dream, to be smiled upon but not to be realized. Many articles have been written since then, but Mr. Curtis' has remained the only beautiful and unsentimental account of the relations between music and color. His words can still express the general feeling with which the sensitive soul must regard this new approach toward solving the mysteries of the vibratory laws which thrill the universe:

"But, by an unnatural analogy, the succession of keys that left so deep an impression upon my mind seemed to diffuse in turn their peculiar hues as well as their interior influences through the air. Every pulse of sound that knocked at the ear appealed to the sight as well. For the air that trembled with those magical tones seemed to have a supernatural subtlety, and when cheerful or soothing music prevailed was tinted with azure, amethyst, amber or rose color; or it shifted imperceptibly from one to another like the colors of the opal when turned in the sun, or as the light breaks from the glossy plumage of the pigeon's neck. When passion inspired the strain deeper color pervaded—scarlet, crimson, purple or gold-brown. Every emotion seemed to have its symbolic hue, and as love and jealousy, repose and fear, hope and despair alternated the sympathetic ether quivered with a new and often startling change.

"Herr Regembogen seemed to be absorbed in the development of these wondrous modulations, listening with evident solicitude to be sure that the orchestra maintained the exquisite relation of tones which had such power over the primal elements of matter. And when at the sweep of his wand the soft azure dissolved into emerald or blazed with the color of the oriole's breast his anxious eye brightened and his face wore a proud look of triumph."

Who will better describe the orchestral concert of 1900? or who will be worthy of Herr Regembogen's place? He should, indeed, be that climax of evolution known as the all-round man, so well developed, so versed in all culture that he is equally at home in all the arts and comprehends their true relations.

In another column will be found an account, condensed from the *Contemporary Review*, of the effect of music during mesal visions. The usual result of mesal is to bring at first colors before the dreamer's eye. There is a play of light and shade, then kaleidoscopic brilliancy and air flushed with perfume; jewels merging into flowers or into butterfly forms or "endless folds of glistening iridescent fibrous wings of wonderful insects; textures are then specially noticeable, fibrous, woven, polished, glowing, dull veined, semi-transparent. The next century will no doubt see the practical exposition of some poetic fantasies. The poet and the dreamer often prepare the way for the scientist and the practical man. It is for the latter to test and understand the value of suggestions due to superior insight.

ATTENTION is called to the Brooklyn letter in this issue, which refers particularly to certain defects in the line of musical entertainments in that great borough.



THE 'CELLO.

When late I heard the trembling 'cello play,
In every face I saw sad memories
That from dark secret chambers where they lay
Rose, and looked forth from melancholy eyes.
So every mournful thought found there a tone
To match despondence; sorrow knew its mate;
Ill fortune sighed and mute despair made moan,
And one deep chord gave answer, "Late—too late."
Then ceased the quivering strain, and swift returned
Unto its depths the secret of each heart;
Each face took on its mask where lately burned
A spirit charmed to sight by music's art;
But unto one who caught that inner flame
No face of all can ever seem the same.

—The February Century.

MAKE my compliments to Maurice Grau, who returned Saturday to Europe. Although he has remained here but a short time, he has accomplished much. He has secured Nordica from Damrosch and has tempted Melba to reconsider her plans of abiding with Damrosch and Ellis next season. Best of all, Mr. Grau has watched the pleasing spectacle of others shaking the tree while the apples drop into his lap. In a word, the committee of the new permanent orchestra has made a show of itself, and Mr. Grau has secured an operatic orchestra for next season.

When the subject was broached only a high class orchestra and a great leader were spoken of. Such a thing as playing in an opera orchestra was not spoken of; indeed would have been scornfully rejected. Then some enterprising person said: "Why not combine the opera and concert orchestra as they at Swillen-stein-am-Bier?" And the women all exclaimed: "What a lovely ideal!" And so thought Mr. Grau, for it saved him the consideration of one of the most vexed problems of management—how to get together, keep together, an orchestra for opera.

And now I wish to put a question to the committee: Where is your permanent orchestra, ladies and gentlemen? The opera season begins in November and lasts eleven weeks—nearly three months—this means the end of February. Who the devil—begging your pardon—wishes to hear a worn out orchestra in March and April? In a word, you have all been nicely fooled; Grau has his orchestra, Seidl is pleased, for he would rather conduct opera than concert, and the question of a permanent orchestra is as far from being settled as ever.

Hurrah for such management! How Mr. Higginson, of Boston, must smile at such tactics!

I shall not touch upon the much discussed question of the personnel of the new band, but I'll wager a straw hat for next summer that the same old faces will crop up; yet you can't blame Seidl for being faithful to those who have stuck by him.

I am enabled, but without the permission of Harry B. Smith or Victor Herbert, to publish the name of the opera being written for Alice Nielsen. It is called "The Fortune Teller."

The scene is laid in Hungary and the plot deals with the Hungarian War of Independence, so there will be plenty of chance for Herbert to show us

what he knows about Hungarian Czardas. Miss Nielsen is to play the gypsy fortune teller.

The little prima donna has enjoyed a stunning success with the Bostonians in San Francisco. The flowers were so numerous that hoisting tackle had to be procured to get them all on the stage.

Fannie Bloomfield Zeisler, the most celebrated of women pianists in the country, was at the Holland House last week. She played in Brooklyn last Thursday evening.

Although some of the morning papers said, that Galski sang at the recent Lotos Club reception, Galski did not open her throat except to explain to Oscar Webber that she could not sing. A slight indisposition of the larynx, a cold, any excuse but the right one was given. The story is not a complicated one. Mrs. Galski was asked by Mr. Webber to sing once at the ladies' reception of the club. Being a good-hearted, impulsive German girl, she consented without consulting anyone. Then a friend pointed out to her the enormity of her offense.

"Don't you know that Herr Seidl has the concert under his direction, and don't you know—Himmel!—that Mr. Seidl and Mr. Damrosch do not whistle Wagner as they pass by?"

The bewildered prima donna was perched on the horns of a very serious dilemma. She has given her word to appear, yet she hated to give Walter offense. Then she consulted a personal representative of Mr. Damrosch, who, in his blandest, most subtle way, elevated his left eyebrow and looked a small volume. Enough! Galski's mind was made up. She dressed as elaborately as befitted her station, drove slowly to the Lotos Club, and, as the window of her coupé was slightly raised, she naturally caught a delicate cold. She made her appearance, she made her excuse and she made her departure.

She is clever, is this Galski.

Come, come, this won't do! The *Evening Sun* actually flouted Boston by remarking that "There is no such thing as musical taste in Boston. Over there they simply approve of what is correct for the time being, and then suffer martyrdom."

Yes, but who sets the intellectual pace for the town of baked beans and Brahms? Certainly not New York. Indeed, if we do not approve of a thing here in a very emphatic manner, Boston is sure to take it up and go into a mild insanity over it. Siloti, for instance, is a sort of a god there; here he is liked, but not raved over. Paderewski played in New York, and there was not—to quote an eyewitness—a dry throat in the house. In Boston the ladies were much more chary of expressing their emotions after the fashion of Gotham, and only the fashionable musical set headed by Mr. Montgomery Sears, Mrs. "Jack" Gardner and Mrs. "Willie" Apthorp, went about beating gongs and tom-toms in honor of the Polish chrysanthemum.

Possibly Boston imports her musical tastes, but no duties are paid at our custom-house. When she grows weary of present composers she cables with a private code to the other side, asking for something exquisitely novel, something deliciously droll, to edify and amuse her. Occasionally she evolves something startling, like the Castle Square Opera Company, and then even haughty New York must succumb. I agree with the young man who wrote the above quoted editorial paragraph, but let him go further; let him explain how Boston gets her standard of taste in matters artistic. The New York theory falls to the ground for want of corroboration.

Have you ever seen Sadakichi Hartmann? You would never forget him if you had. He is tall, he

is angular; he has a Japanese face with a German expression, and he walks like a man dazed.

He paints impossible pictures, reeking with impossible color schemes, and his choice of subjects would necessitate a private gallery far from the despotic eye of Anthony Comstock. Hartmann has literary ability of a rare order, yet he is chained to the galley bench of a daily newspaper life. He writes in German, yet his English is remarkable for a man whose father was German, whose mother was Japanese.

His visiting card looks like a devil out on a furlough. He is weird, is Hartmann with the funny first name, and one of the sensations of my lone-some latter years was the reading of his drama, "Christ" and "Buddha." Such a luxuriant imagination and such rolling, deep-mouthed phrases, and united to a mode of thought that would jail the poet-dramatist if his works ever got before the footlights. In a word, Sadakichi Hartmann is a deep-dyed decadent, and beats the lot for his audacity and extraordinary plainness of speech. His personal modesty is overpowering. He simply knows that he is unique, so takes no especial pains to impress his listeners with the fact. Hartmann literally exudes genius.

Do you know what I call a bathroom tenor? One of those quiet, long-necked young men who are to be found in every boarding-house, who are too unassuming to ask for roast beef a second time. But let them shut the bathroom door and turn on the faucets of the wash bowl and then remark their almost ferocious lyric ecstasy. How they bawl with constricted throats, "Ah, I Have Sighed to Rest Me!" How, with the infernal hissing of the waters, they gurgle and yelp in emotional agony! The bathroom tenor occasionally gets before the public, and he is always applauded. Let us slay him whenever or wherever he opens his constipated throat.

A few years ago there was a little pianist in this city and his name was Vladimir de Pachmann. He played Chopin as a poet would and had a weird admiration for waiters. No hotel harbored him longer than a month, and finally he left town between two days. De Pachmann brought a wife with him on his second trip, and set musical circles gossiping, for she was very handsome, very reserved, and played the piano in a glacial fashion. She was her husband's pupil and bore him several children, but it was evident that Marguerite and Vladimir did not live happily.

He had a habit of screaming in a frenzied manner if his wife used incorrect fingering in a Chopin study, and he was given to clawing and biting when enraged. He once had a row with his agent, Frederick Schwab, and nearly bit off his ear. Schwab smiled grimly, and the following season a cast-iron contract made the crazy pianist his slave.

It was then I christened him the Chopinzee, for he chattered like an ape and really was an ideal interpreter of certain sides of Chopin. A fresh scandal drove his wife to the law; she obtained a divorce and married the young French advocate who secured it. That advocate is named Labori, and he is Zola's counsel in the celebrated Dreyfus investigation.

I hear that de Pachmann is in a bad way in Berlin. His friends should have locked him out of harm's way years ago.

There have been whispers of a row between Joseffy and the Kneisel Quartet. I assure you there is nothing in the talk. Joseffy had a slight misunderstanding about a date, but the great pianist and the boys from Boston are the best of friends.

In a recent *Saturday Review* may be found H. G. Wells' complaint about the way he has been treated by the *Journal*, of this city. He sold the second serial rights of his fascinating "War of the Worlds"

to the *Journal*, expressly stipulating that no alteration or addition should be made to the story. Well, we know how that bargain was kept and how the Martians descended somewhere near Irvington and how the Brooklyn Bridge succumbed to the terrible heat, say, of the octopus visitors from Mars. The *Review* concludes by ejaculating: "Smart folks, these American journalists. The author's remedy is not obvious."

The author's remedy was to tell the truth. We can make necessary inferences, especially in these days of eighty-four editions without one atom of news. The Martian heat rays are nothing compared to the *Journal's* present hell-raise!

* * *

We felt in our soul when Fred Schwab went to live in Paris last spring that he could not long remain away from New York. He is as French as you can find them when he is in France, but he is too old a newspaper man to enjoy the lazy life of the French capital. So the story I heard last week, that he would return in the fall as manager of Cecile Chaminade, is worthy of credence. Chaminade is a gifted French woman of about forty, who writes charming songs and piano music. Her talent is not comprehensive, but what there is of it is delightful. Her songs in particular are great favorites in the drawing room. I think she will have a success—what the French call a success of curiosity. She is a concert pianist of limited calibre and plays her own music very well. If she comes, Ward Stephens, a young American pianist, will play duos with her. There is money in Chaminade if she be well handled.

THE latest offer of the Royal Opera, Berlin, to Anton Seidl was transmitted through the Berlin office of THE MUSICAL COURIER to this office on Monday, and presented to Mr. Seidl, who stated that the offer was "too late." The "gauge" offered was 15,000 marks a year, besides an additional income from concerts to be given under his direction.

Synthetic Guild—Kneisel Quartet.

THE Astor Gallery at the Waldorf-Astoria was crowded on Saturday afternoon, the attraction being the annual artists' recital of the Synthetic Guild, with this program:

Quartet in G minor, op. 27.....Grieg
Canzonetta from quartet in E flat, op. 12.....Mendelssohn
Variations from quartet in A major, op. 18.....
No. 5.....Beethoven
Allegro de Concert, for piano in A major, op. 46.....Chopin
Piano trio in C minor, op. 66.....Mendelssohn

The Gallery is not an ideal place for such a concert, the heavy draperies and clatter of revellers in the restaurant interfering seriously with the music. So the Quartet was handicapped, but played with the same nobleness of purpose and artistic intensity which usually characterize their efforts.

Undoubtedly the most brilliant number of the afternoon was the Mendelssohn Trio, in which Albert Ross Parsons appeared at his best. This went with a swing and unity most unusual, and was heartily enjoyed. In the obsolete and uninteresting Chopin concert allegro he was not heard to advantage; however, the audience insisted on an encore, to which Mr. Parsons responded by a highly colored and entirely satisfactory performance of the love duet from "Tristan and Isolde." Mr. Parsons is heard too seldom nowadays.

The members of the Synthetic Guild turned out in force, their friends augmenting the audience in large numbers.

IMPORTANT INFORMATION.

RETIREMENT OF MR. CHARLES KEIDEL OF WM. KNABE & CO.

THE following statement has been submitted for publication by Mr. Ernst Knabe, of Wm. Knabe & Co.:

My brother William and myself have purchased Mr. Keidel's entire interest in the William Knabe & Co. Manufacturing Company.

The arrangements we have made are such that Mr. Keidel's withdrawal will not disturb our business in any way, and the same will be continued as heretofore.

Mr. Keidel has been desiring to retire from business for some time past. His first idea was to retire merely from active participation in business by putting in his son-in-law, James E. Healy, and his son as his representatives, but Mr. Healy's illness and consequent withdrawal, and his son not being willing to undertake such representation by himself, made such plan impracticable, and he decided to sell out his interest entirely. While we are very sorry at his withdrawal, we at the same time appreciate his own position under the existing circumstances.

The new board of directors consists of myself, my brother William, and our cousins, E. T. and F. Riemann. The officers are, president, myself, and treasurer and secretary, my brother William.

Fanciulli's Band Concert.

SIGNOR FANCIULLI, late conductor of the United States Marine Band, at Washington, D. C., marshaled his forces in the Seventy-first Regiment Armory Saturday evening and gave a concert not without some interesting features. He was assisted by the following soloists: Sig. Giacomo Quintano, violin virtuoso; W. Paris Chambers, cornetist; Sig. Alberto de Bassini, baritone; Sig. F. Giannini, tenor; Miss Helen Jenynge, soprano; Mrs. H. Laddington, contralto, and Max Rolle, accompanist. But he himself was the controlling influence, playing piano accompaniments to some of the songs with excellent taste as well as guiding the many instruments safely over the dangerous shoals of Marengo's ballet music, "Excelsior" for example.

In the accompaniments he showed that he understands the value of musical subordination. In that grand "National Fantaisie" he showed that he knew how to suppress any instrumental insubordination. It was no small task to keep all those old-time war songs and patriotic airs marching in and out diminuendo, crescendo, halt, right-about-face, forward, march, and all to the inspiring strains of "Yankee Doodle." But the audience appreciated the airs and the conductor, and also the cornetist, W. Paris Chambers, and they expressed forcibly their abundant patriotism. If there is to be war many of that audience will surely be in it.

Two of Signor Fanciulli's compositions were played. The first was "The Great Republic," grand march, composed and played at the Presidential inauguration, 1892. The principal themes in this are good for the purpose, flowing and spirited, and they are worked out with due regard to tonal contrasts. Another composition, a descriptive fantasia, closed the program and brought many memories of sunny days, memories of catching the boat for Manhattan Beach "just in time," memories of "beer and skittles" and bathing, waltzing on the sand, fireworks—and these memories seemed to please the audience.

In fact, the audience liked almost everything on the program. It was only unpleasantly dubious about the violinist, Sig. Giacomo Quintano, and his red ribbon order, and his gyrations. But his genuine feeling in the "Cavatina" and technical skill in the Dvorák "Saltarello" roused them at last to a dim perception of the fact that they were listening to an artist. True, his tone is not full enough, but his harmonies are clear and his double stopping excellent. Learn to control your movements, Signor Quintano, and half the battle is won.

Instead of Mrs. Laddington, Miss Cressing appeared and sang an aria from "The Huguenots," and as an encore

a "Cradle Song." Her upper tones are quite pleasing and her sustained notes good, though not remarkably musical. She has a refined stage presence. Bassini and Giannini were recalled enthusiastically, the old Italian method winning applause in spite of a somewhat worn voice—Signor Bassini's—that of Giannini being a rich, smooth baritone. Miss Helen Jenynge, the possessor of a thin, high soprano voice, was wreathed in roses and sang the "Star-Spangled Banner."

Mrs. Knapp's Musicales.

FRANCIS FISCHER POWERS had charge, as usual, of Mrs. Joseph F. Knapp's last musicale at her private apartments at the Hotel Savoy, when this program was given:

Organ Solo, Improvisation.....Gerrit Smith
The Autumnal Gale.....Dr. Gerrit Smith.
Under the Rose.....Grieg
Spirit Song.....Fisher
Myself When Young (In a Persian Garden).....Haydn
Liza Lehmann
Percy Rector Stephens.
Aria (Reginella).....Braga
Franklyn Van Rensselaer Bunn.
Aria (from Paul and Virginia).....Massé
Berceuse (Jocelyn).....Godard
Miss Martha Stark.
Liebesglück.....Spicker
The Pigeon.....Neil
The Mill.....Silscher
Francis Fischer Powers.
Organ Solos.....Selected
Dr. Gerrit Smith.
My Laddie.....Neidlinger
Allah.....Chadwick
If All the World.....Hastings
Mrs. Leonard.
As Thy Days, Thy Strength Shall Be.
(First Time).....Mrs. Joseph F. Knapp
Abide With Me.....Ashforth
Mr. Stephens.
Dans Le Sentier, Parmi Les Roses.....Massenet
L'Esclave.....Lalo
Miss Stark.
The Angelus.....Chaminade
Ah, Leonora (La Favorita).....Donizetti
Mrs. Leonard and Mr. Powers.
Organ Solos.....Selected
Dr. Gerrit Smith.

Here informality reigns; everyone is made to feel thoroughly at home by the hostess, and the musicales are a unique feature of metropolitan musico-social life. Mrs. Leonard has a beautiful contralto voice, and in her duet with Mr. Powers the artists rose to impassioned Italian grand opera heights. Young Stephens sang the low E flat in the Persian song with remarkable sonority, and gave a churchly, expressionful interpretation of Mrs. Knapp's own lovely song, "As Thy Days Thy Strength Shall Be," with organ accompaniment. Bunn sang exquisitely, and Miss Stark (the new alto engaged at Dr. Behrend's, Brooklyn) displayed much musical temperament and high range of voice. All these are Powers artist-students.

Mr. Powers himself was in fine voice. He sang Spicker's "Liebesglück" with a tone volume and at the same time a tenderness most unusual; and his German was that of a native—was not an ancestor a German, a Fischer? He did a graceful thing in singing Dr. Smith's "Night Has a Thousand Eyes," much surprising that amiable gentleman. In this his mezza voce was simply beautiful, and tears came quite naturally to many eyes!

The new three-manual organ was used for the first time since its completion.

Scharwenka—Boston—Philadelphia.

Mr. Scharwenka gave so-called "Professional Recitals" in these cities, in which that large element—the teachers, singers and all connected—were especially expected. They did so in large numbers, music under arm, and following the pianist intently throughout.

Siloti Will Play with Philharmonic.

Alexander Siloti, the Russian pianist, has been engaged to play in the next Philharmonic concert, March 18 and 19. He will play the "Wanderer Fantaisie," by Schubert, and the "Todtentanz," by Liszt, on this occasion. It will be the first time the latter composition has been played in this country.

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BRITISH OFFICES THE MUSICAL COURIER:
21 PRINCES STREET, CAVENDISH SQUARE,
LONDON, W., February 10, 1898.

MISS REGINA DE SALES returned to London Thursday, after a very successful concert tour in the Western part of America. She is already in negotiation for an extended tour in the East and West next season.

Dr. Joachim will make his reappearance at the Monday popular concerts here, the 21st inst., when doubtless the London musical world will give this long-time favorite the cordial support that has always been his during the past half century. It is reported that Mrs. Cadwalader Guild, an American sculptress, is making a life-sized bust of Dr. Joachim, which is to be put in the Hochschule, Berlin.

It is reported that we may see here, this coming season, a female tenor. She is at present singing at the Royal Opera, Stockholm.

Signor Tamagno appeared last week at Monte Carlo in his old favorite role of Otello. It is said that he will sing Don José to the Carmen of Mlle. Bellincioni.

An amateur operatic performance of a new work by **Martin Latham**, entitled the "Princess of Parmesan," will be given next week.

There seems to be a strong feeling against English vocalists in France. **Miss Brema**, who has great public success, has hardly been mentioned in some of the leading dailies in France. The same is true of Mlle. **Zelie de Lussan**, an American, though of French descent, who sings in this language like a true Parisian.

I understand that a petition was circulated by some of the leading French manufacturers of pianos to secure the withdrawal of the subsidy granted by the Government to the Lamoureux concerts simply because **Leonard Borwick**, the English pianist, met with great success on a Steinway piano at one of these famous concerts some two or three weeks ago. Some of the houses, though, saw the far-reaching effect of such a step, and declined to co-operate with the others.

On March 1 the Bohemian String Quartet will make its reappearance in London.

I learn that **Heinrich Lutter**, the Hanoverian pianist, will not be able to appear in London this season as formerly announced.

The young violinist, **Aldo Antonietti**, who has been taken by his master, **M. Sauret**, on a professional tour in Germany, has aroused a great deal of interest. He is only sixteen, his mother is an Englishwoman, and he has studied at the Royal Academy, where he played at several students' concerts with great success.

Through the kindly auspices of **Princess Amelie** of Schleswig-Holstein, who heard **Herr Liebling** play at Algiers, the **Princess Christian**, to whom she has written, is now taking an interest in his recitals, and he has re-

cently been advised that **H. R. H.** will probably attend his next concert on the 17th inst.

Mlle. Marie de Rohan will give a vocal recital on February 14 in Queen's (small) Hall, when she will be assisted by **Mme. Clara Poole**, **Madame Mera**, **Miss Suzanne Stokvis**, **T. Denham Price** and **Cyril Dwight Edwards**.

M. Lamoureux opened his new series of concerts with the Queen's Hall Orchestra, last Wednesday week, before a well-filled hall. The chief item on the program was a symphonic poem entitled "Les Djins," from the pen of **César Franck**. The famous French composer never succeeded in gaining very high appreciation from the English public, and this further example of his work, fresh to us, although no novelty to Paris, will not do very much to raise that opinion. It is, of course, founded on **Victor Hugo's** poem, and the very name carries us back to the Arabian fairy stories; no program is, however, indicated, and the hearer is left to fill in the meaning of the various themes as he wills. Oriental coloring is naturally spread with a lavish hand, but the chief interest of the composition lies in the very clever blending of the piano with the other parts. It is not treated as a solo instrument, but as part of the orchestra, and the result is most pleasing. Perhaps not many pianists would care to subordinate themselves to such a degree, but **Mme. Henri Jossic**, who made her debut in England that afternoon, played to perfection.

The other comparative novelty was **Percy Pitt's** Concertino for clarinet and orchestra, which has already been played under **Mr. Wood**. It is extremely difficult, but hardly of sufficient musical merit to be placed in such a fine program. **Manuel Gomez** must, however, be given warm praise for his remarkably skillful rendering. The program opened with **Beethoven's "Egmont"** Overture and the C minor Symphony, the work which aroused so much criticism when **M. Lamoureux** gave it in London with his own band. Whether the English orchestra has influenced his reading it is difficult to say, but a greater breadth in style seemed apparent on this occasion, while the delicacy which was formerly the predominating quality is not lost, but only subordinated. Two Wagner numbers closed the program, the "Siegfried Idyll" and the "Walkürenritt," the former being played in an almost ideal manner.

At the Queen's Hall Symphony concert last Saturday a most successful debut was made by **Miss Leonora Jackson**, a very talented pupil of **Joachim**, and the holder of the "Mendelssohn State Prize" of Berlin. She is an American lady, as my readers know, and although she is still quite young is already a fine violinist, and one who is bound to make a very decided mark. She possesses in abundance the qualities which are necessary for the reading of a **Vieuxtemps** Concerto, brilliant technic, graceful phrasing, silvery tone, confident attack. The London press was unanimous in acknowledging her as a great artist.

An interesting feature of the program was the hearing of two of the smaller works of a pair of well-known and honored living composers, both presidents of famous music academies, and both widely respected for their culture, zeal and sympathy with all that is best in music—I mean **Carl Reinecke** and **Sir Alexander Mackenzie**. These are not composers who have given to the world anything that can be called "great," but it would be impossible for them to produce anything unworthy or trivial. How enormously "the Little Minister" entracts gain when played by a magnificent orchestra is hard to estimate, and this "gives to think." Are **Sir A. Mackenzie's** works, as a rule, those which depend for success more on the way in which they are performed than on their own intrinsic value?

Reinecke's setting of **Heine's** beautiful "Almansor," sung by **Mr. Louis Frolich**, pleased me on the whole. Without being remarkable, it is quiet, melodious and very well orchestrated. But **Heine** said of himself, "Poetry is to me but a divine plaything," and the ease, the freedom, the lightness which we should expect to stamp the verse of a man who could thus characterize his own work hardly finds its parallel in the measured, uninspired flow of **Reinecke's** music.

Though "Athalie" will never rank as one of **Händel's** great works and will certainly never attain the popularity of his better known oratorios, its revival on Saturday by the **Händel Society** at Queen's Hall was not devoid of interest. "Athalie" was **Händel's** third oratorio, and was written in 1733 for performance at Oxford University. Its chief feature is the short solos, which are evidently intended to relieve the choruses, but these now seem of an old-fashioned pattern and the interest centres in the choral work. Much of the music was afterward utilized by the composer for the "Serenata" and "Wedding Anthem" performed at the King's Theatre in honor of the marriage of the Princess Royal. One chorus, "The mighty power," has been heard, we believe, more than once at the **Händel** festivals, and several others might well be included in future festival programs. The numbers allotted to the followers of **Jehovah**, the worshippers of **Baal**, and the reapers show highly effective contrasts, but taken as a whole the work is tedious and it is doubtful whether its revival will in any way tend to an increased interest in **Händel's** music.

The society had secured some good soloists, including **Mme. Marie Duma** for the title role, **Messrs. William Green** and **Arthur Wills**. **J. S. Little** was the conductor, and did his best with the forces at his command, but the amateur orchestra was not equal to the demands made upon it by the music. **Sir Walter Parratt** accompanied the recitatives on the piano and **Mr. Croager** was at the organ.

I could not attend the Popular Concert on Saturday, when **Lady Hallé** was the leader and **Herr Hugo Becker** the violoncellist, as on Monday. The concerted works were **Dvorák's** string quartet in E flat, op. 51, and **Beethoven's** trio in D, op. 70, No. 1. **Miss Adela Verne** played the Italian concerto of **Bach** and a sonata of **Scarlatti** as encore, and **Lady Hallé** gave **Beethoven's** romance in G. **Miss Isabel MacDougall** sang **Liszt's** "Es war ein König in Thule," **Cesti's** "Intorno all' idolo mio" and **Stanford's** arrangement of an "Irish Lullaby."

I was able to go to **St. James' Hall** on Monday. **Brahms' earliest Sextet** had been announced, and this would probably have attracted a large audience. Unfortunately, the difficulties in the way of presenting the Sextet proved too great, and **Mozart's Quartet** in D minor, with **Messrs. Inwards** and **Gibson**, was substituted. **Schumann's famous Trio** in B flat was the other pièce de résistance; **Miss Fanny Davies** played **Chopin's G flat Impromptu** very charmingly, and a Concert Study by **Arthur Somervell**, the difficulty of which was more apparent than the beauty. **Herr Becker** introduced an Andante by **Dvorák** of no great consequence, and **Miss Greta Williams** sang songs by **Franz** and **Mackenzie** with excellent artistic feeling.

Herr Liebling gave his fifth recital in **St. James' Hall** on Monday afternoon, when every seat was occupied, with the exception of a few stalls. The program was devoted entirely to **Beethoven**, and although one-composer schemes are said to be out of favor, practically the whole audience remained to the end. Many carried the scores, and watched **Herr Liebling's** readings of the familiar sonatas, while the popularity that this great artist has gained in London was further shown by the general and spontaneous applause. It is no easy matter to make a repre-

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Tour Postponed until October, 1898.

sentative selection from the works of Beethoven, and Herr Liebling's choice showed careful consideration. Particularly well advised was the arrangement of the concertos, which were placed so as to heighten the characteristics of each by force of contrast, instead of according to the opus number.

The "Eroica" Variations (op. 35), which opened this impressive program, were given in a style notable for its purity and only possible to the possessor of an extraordinary technic. The "Moonlight" sonata was played with rare grace, the second movement (allegretto) abounding in poetic sentiment. The "Appassionata" was given with true classical appreciation, in strict accordance with the *tempi* marked, and with a grand intellectual grasp; at the same time, the pianist sounded the depths of passion with its ever-varying hope and despair. After the short interval Herr Liebling appeared to feel no fatigue, despite these three large numbers. His playing of the "Pastorale" was beautiful indeed, the phrasing being highly artistic. Like a summer morning in its freshness was the first movement; the second brought the repose of noonday; the third was humorous in its treatment, and the finale was played with brilliance and sparkle. The "Waldstein"—Herr Liebling's reading of which THE COURIER commented upon after his first recital in November—closed this colossal recital. As the result of five recalls Herr Liebling gave as an encore the Schubert-Liszt "Hark, Hark, the Lark." It is worthy of notice that the pianist used a splendid Boardwood, constructed on the new principle, by which the cross-bars are no longer necessary. The result was highly satisfactory, the tone being not only brilliant, but full and sweet.

The ballad concert on the 2d inst. at St. James' Hall attracted a very large audience; Mme. Ella Russell was prevented at the last moment from appearing owing to a sudden cold, and Miss Kate Cove sang in her stead a song by Chaminade. Miss Hilda Foster contributed "Viens Aurore" artistically; Mme. Alice Gomez introduced a graceful new song by Francis Aylward, "Strew on Her Roses"; Miss Fay Davis recited two effective American selections, and Messrs. Ben Davies, Kennerley Rumford, Hayden Coffin, M. Farkoa and the Meister Glee Singers appeared. M. Wolff played violin solos, and Messrs. Bird and Fountain Meen accompanied. None of the other concerts call for mention this week.

A PHANTOM BAND.

Some of us in our childhood may have read a fable which tells how a certain emperor was charmed with the song of an artificial nightingale which was brought to him from a foreign country, and as he found so much pleasure in listening to it, a courtier suggested that he should walk in the grounds of his palace and listen to the real birds.

"What," cried the emperor, "are there nightingales here?"

"Yes, sire, if you will but hear them," replied the courtier.

"But how could they be as good as this, which has been made in a foreign country and sent to me by my brother the king?" And the emperor refused to hear the nightingale in the gardens.

It would seem that we have a parallel instance in the case of the Imperial Institute and Newland Smith's British band. As far as I know, the Institute has not published any disclaimer of the following strange story: Newland Smith says that he applied for an engagement at the Imperial Institute, and was met with a refusal. On changing his name, however, for the moment to "Sigvard Erikson," and offering the services of a Norwegian band, as fictitious as their conductor, he received an encouraging reply without loss of time.

The Imperial Institute is in some disfavor for its patronage of foreign musicians, and there are those who question if any benefit is to accrue to the nation from the very large sum lavished upon its building and maintenance. I cannot pretend to answer this question, but an Imperial—institute in thus discouraging native talent seems somewhat to belie its name.

F. V. ATWATER.

Jean Gerardy.

The famous 'cellist, M. Gerardy, played last week with the Buffalo Symphony Orchestra, and scored a big hit.



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Josef Hofmann.

PROGRAMS AND DATES.

THE arrival of Josef Hofmann in this country is a musical event of unusual interest, because of his artistic association as a child and the evolution of the young artist in Europe since he was last heard here. Hofmann opened his season last night while the paper was on the press, and his playing then and at the first recital to-morrow will be thoroughly criticised in next issue of THE MUSICAL COURIER. He remains here in this country until May 24.



JOSEF HOFMANN.

Last night he played with the Theodore Thomas Orchestra at the Metropolitan Opera House, playing Rubinstein's D minor concerto. Here are the programs of the two immediate recitals:

PROGRAM, MARCH 8. CARNEGIE HALL.

- | | |
|---|----------------|
| I. | |
| Prelude and Fugue, D major..... | Bach |
| Sonata, A major, op. 101..... | Beethoven |
| Three Songs Without Words { A minor
F major }..... | Mendelssohn |
| Variations and Fugue..... | Josef Hofmann |
| II. | |
| Nocturne, E major..... | Chopin |
| Prelude, G major..... | |
| Prelude, B major..... | |
| Prelude, E flat major..... | |
| Polonaise, A flat major..... | |
| III. | |
| Gretchen at the Spinning Wheel..... | Schubert-Liszt |
| Erl King..... | Rubinstein |
| Barcarolle, A minor..... | Liszt |
| Rhapsody No. VI..... | |

PROGRAM, MARCH 8. CARNEGIE HALL.

- | | |
|---|---------------|
| I. | |
| Variations, D minor (from D minor Suite)..... | Händel |
| Sonata, F sharp minor..... | Schumann |
| II. | |
| Fantaisie, F minor..... | Chopin |
| Deux Chants Polonaise..... | Chopin-Liszt |
| Sonata, B minor..... | Chopin |
| III. | |
| Intermezzo..... | Josef Hofmann |
| Legende (etude for left hand)..... | |

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Romanza.....Tschaiowsky
Feuerzauber (transcription).....Wagner
Contredanse.....Rubinstein

Hofmann's dates and appearances, filled up to the time of going to press with this issue, are as follows:

- March 1—Theodore Thomas Orchestra, New York.
- March 3—Recital, New York.
- March 5—Theodore Thomas Orchestra, Philadelphia.
- March 8—Recital, New York.
- March 10—Recital, Philadelphia.
- March 12—Theodore Thomas Orchestra, New York.
- March 15—Recital, Washington.
- March 16—Recital, Baltimore.
- March 19—Theodore Thomas, New York.
- March 24—Recital, New York.
- March 25—Private Recital, Mr. Stern, New York.
- March 26—Theodore Thomas Orchestra, Boston.
- March 28—Recital, Boston.
- April 1—Concert, Chicago.
- April 2—Concert, Chicago.
- April 7—Concert, Milwaukee.
- April 9—Concert, Chicago.
- April 11—Recital, Toledo.
- April 12—Recital, Oberlin.
- April 14—Recital, Buffalo.
- April 16—Recital, New York.
- April 30—New York.
- May 3—Concert, Minneapolis.
- May 4—St. Paul.
- May 6—Concert, Chicago.
- May 7—Concert, Chicago.

A number of dates are held open to arrange for tours.

American Guild of Organists.

The fifth public service will be at All Souls' Church, Madison avenue and Sixty-sixth street, Wednesday evening, March 2, at 8 o'clock. A special feature of interest will be the performance of the anthem (composed by W. C. Macfarlane, organist of the church), which won the Clauson gold medal offered by the Guild of 1897. The service will be given by the choir, and the address will be delivered by the rector, the Rev. Heber Newton, D. D. The voluntaries will be played by Walter C. Gale and Samuel P. Warren. The officers of the Guild are: Dudley Buck, honorary president; Gerrit Smith, warden; Will C. Macfarlane, secretary, and Walter J. Hall, treasurer.

Lachmund Conservatory.

At the Lachmund Conservatory concert February 18 at meritorious concert was given by pupils, assisted by some of the teachers, who were former pupils. Miss Helen Robinson played the Chopin G minor Ballade with repose, brilliancy and clear technic, and Miss Winifred Richardson gave a Barcarolle by Nicode and a Scherzo by Karganoff in an equally interesting manner. Miss Florence Austin, from Minneapolis, won applause for the spirit with which she gave the Mendelssohn violin concerto, and Miss Helen Fosdick, of Minneapolis, interpreted creditably Godard's "Danse Rustique." The programs here present as a rule less hackneyed compositions than are usually heard at similar concerts.

A Youthful Organist.

Master Robert Wilkes, but fourteen years old, is presiding now over the great organ in St. Paul's Church, the oldest Roman Catholic Church in Harlem, and has been surprising the parishioners there since last fall by his mastery of the instrument. Those who heard him play at the recent organ recital in the church, February 20, realize that he has not been overpraised. He is a born musician.

Since he was five years old he has been trying to draw melody from pianos and organs, and before he was ten years old was able to play the compositions of classical composers. The opportunity to play a requiem mass in the absence of the regular organist came to him when he was ten years old. He was so successful that thereafter Father McQuirk, the pastor of the church, allowed him to have a key to the church, and the young organist then devoted to music the time usually allotted to play. He has composed several works, including a Kyrie and Gloria in B flat for four voices and organ, and he expects to complete a mass for performance in his church by Easter. At the recent concert his numbers were Ritter's "Grand Fantasia," "Russian March" by Clark, Dudley Buck's arrangement of "William Tell," and Gounod's "Marche Solennelle."



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CHICAGO OFFICE THE MUSICAL COURIER, {
224 Wabash avenue, February 26, 1896.

WITH the laudable ambition of producing for the first time in America the newest work of its kind the Apollo Club on Monday presented Villiers Stanford's Requiem Mass.

If enthusiastic, demonstrative applause signifies success then the mass must be accounted a failure, for it was received with little outward sign of approval. On the other hand, it may be argued that a requiem mass is usually received in silence, and that the profundity of a deeply religious work inspires one to awe and solemnity rather than levity. It may be so, but the Apollo Club was giving a concert, and this work among others was sung for the purpose of testing its worth from a musical standpoint. Consequently it may be said that the result hardly justified the immense amount of labor which both conductor and chorus had bestowed. The most noticeable feature of the mass is the orchestration, which has always been Dr. Stanford's chief characteristic, and this he displays throughout the entire work. Fortunate it is that this is so, because beyond the opening chorale there is nothing strikingly original or inspiring. The effect upon the audience seemed to be one of boredom, the general impression being that the Apollo, while deserving all credit for the performance of the new requiem, might have devoted the time to a work of more favorable parts.

The chorus, under the direction of Wm. L. Tomlins, was heard to excellent advantage, every evidence was given of abundant rehearsal and the most careful attention to the minutest details; so that the lack of interest must be ascribed to the composer and not to the interpreters, who conscientiously performed their task.

The same cannot be said of the quartet work, which had not been rehearsed sufficiently. While Miss Mary Louise Clary, the superb contralto, Miss Mina Schilling, George Hamlin and M. Plançon were individually successful, still the ensemble work was very faulty—or else it may be the numbers for the quartet are badly constructed. A second hearing of Stanford's new requiem mass might to an extent modify present impressions, but it could never be regarded as a valuable work for public presentation. There is a too intense monotony, a striving to unfold an idea which resolves into nothingness, and the consequence absolute disappointing.

Infinitely more attractive to the majority was the first part of the program, the club opening with spirited interpretation of Parry's "Blest Pair of Syrens." George Hamlin sang "Love Sounds the Alarm," and responded with an encore. Miss Schilling and Miss Clary were heard in "Quis Est Homo," which won a double recall. Plançon sang the somewhat dull aria from Verdi's "Don Carlos" and an encore, received with the customary enthusiasm. No singer this season has enjoyed the unqualified admiration that has been given to the gifted Frenchman, and no one has been such an extraordinarily powerful attraction. Once let it be said "Plançon will sing" and the public turns out en masse.

The work of the Apollo Club undoubtedly carried off the honors, and was the most satisfactory part of the evening's music. There was a notable advance in the quality of the soprano performance, also in the other voices, the general impression conveyed being that the club and its conductor are thoroughly in accord, and that all united toward making the 138th concert given by the Apollos success.

The Mendelssohn Club, which has had D. A. Clippinger as conductor during Mr. Wild's much regretted illness, gave a delightful concert on Wednesday. Mr. Clippinger is deserving of all praise for the excellent performance of our best Männerchor. Assisting the club were Mrs. Genevieve Clark Wilson, M. Henri Marteau and Mrs. Hess Burr. The program has already been published in THE MUSICAL COURIER. It was carried out with the most pronounced artistic success and showed also that the concert was one of the chief social events of the season.

At Miss Augusta Slusky's concert the distinguishing performances were those of Mrs. Serena Swabacker and Bruno Steindel. Mrs. Swabacker since her appearance with the Chicago Orchestra has been much in requisition, and made another of her successful and really enjoyable appearances. She sang four songs in as many different languages, displaying unusual linguistic and fine vocal qualifications. Mr. Steindel, always a great artist, did full justice to his reputation. Miss Slusky, handicapped by nervousness and compositions beyond her, did not allow a fair opportunity of judging her capabilities.

Where is the solution to this mystery? Franz Rummel is in the country, and so far no announcement is made of his appearance with the Chicago Orchestra. The soloist list has been made up to the end of the season, and unless some change is made Rummel cannot appear. Musicians are greatly disappointed that no chance is afforded of hearing this artist with orchestra.

March 7, in Central Music Hall, he will give a recital, and this, I understand, will be the only opportunity Chicagoans will have of hearing this pianist.

Mr. and Mrs. Durward Lely gave a Scottish concert in Central Music Hall Monday. It was a pity that it should occur the same evening as the Apollo Club concert.

Eastern papers speak splendidly of Maud Powell, the violinist. She is another example of the pluck, talent and perseverance of an Illinois girl. Miss Powell hails from Aurora, and as a child of seven or eight used to travel to Chicago alone for lessons from William Lewis, who taught her for eight years, until she went abroad to Joachim. Mr. Lewis, who came to this country nearly fifty years ago, describes Maud Powell as a tremendous worker, "with a genius for taking pains," and one, moreover, who remembers with gratitude and affection her old teacher, to whom she was indebted for the principal part of her early education. Such recognition from an American artist to a home master is rare, and a pleasurable record to make.

To Edward Frieberger, well known as a musical man on the *Inter-Ocean*, congratulations! He has made a success of his new venture, the *Saturday Evening Herald*, the society journal of Chicago, which devotes considerable space to music and musicians. Many new and attractive features have been added, making the paper one of the brightest weeklies published in the West. Recently adorning the front page was a new picture of Mrs. Serena Swabacker, taken by Miss Beatrice Tonnessen, who is making a specialty of photographing the musical profession.

In answer to several inquiries from out of town: Franz Rummel will play in Chicago March 7. Tickets can be obtained from the Clayton F. Summy Publishing Company, 220 Wabash avenue, Chicago.

Jessie L. Gaynor's new volume of songs for children, which was so strongly advocated in the last issue of THE MUSICAL COURIER, is having the success it merits. It is a most concise, clever, entertaining collection of original melodies, which is strongly recommended. Among the musicians who have spoken enthusiastically about the originality and quality of the volume may be mentioned Leopold Godowsky, W. S. B. Matthews and Frederic Grant Gleason.

George Ellsworth Holmes sang in Pittsburg February 21, will be heard in Chicago next Monday and with the Spiering Quartet March 8. He resumed his former position at Central Church some weeks ago, and may now be heard every Sunday morning. Instruction from Mr. Holmes is very much sought after, and his class is one of the largest in the city.

Knowing the quality of work done by Mr. Holmes, it is sorely puzzling to understand why some of the men who have exceptionally good voices do not go to him for tuition, instead of to the lady professors with whom they now study.

The remarks above are applicable to several of our male singers. It is a matter of common knowledge that in two or three instances singers who now study with a lady are not nearly as artistic as they were. It stands to reason that a woman cannot understand the mechanism of a man's voice the same way as a man will. And while there are such masters in vocal art as Fred W. Root, and Frank T. Baird for oratorio, L. G. Gottschalk and E. De Campi for operatic work and George Ellsworth Holmes for general vocal work, why will men study with a woman? One exception I would make is Mrs. Johanna Hess-Burr, who has been remarkably successful; but even so, I would still say, Men teachers for men.

Frank King Clark is evidently the coming basso of Chicago. Last week he sang at the Kenwood Club, the Calumet Club, at which he was three times recalled and encored; at Sinai Temple, at various private musicales, and has been engaged at Union City, Mich., next week for oratorio. The *Inter-Ocean*, speaking of Mr. Clark's performance at the Calumet Club, said: "The audience was one with distinctively musical tastes, and was not backward about evidencing its appreciation. It could not get enough of Mr. Clark's fine singing, and applauded him so heartily that he was forced to return upon several occasions and render encore numbers."

Mrs. Genevieve Clark Wilson, at the same concert, captivated her audience by her singing of songs by Henschel, Arne, Dessauer and Frances Allitsen.

At Laporte, Ind., a delightful chamber music concert was given, the artists being Victor Heinze, Emil Baré and Bruno Steindel, who form the Heinze Trio. They had the valuable co-operation of Mrs. Bruno Steindel, who is a pianist and accompanist of great ability, and Frederick Carberry, the Chicago tenor, who is making an enviable reputation. In speaking of the concert the Laporte papers said:

Mr. Heinze and Mr. Steindel have been heard here, the one many times, the other often enough for music lovers to be able to recognize his genius. Both are marvels in their respective lines. They seem to have reached the acme of musical perfection, and henceforth their progress must necessarily be one continuous march of musical triumph.

Mrs. Steindel filled a niche that could be occupied only by her, the sympathetic relation between husband and wife manifesting itself in the skillful rendition and soulful

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accompaniment. She appeared to be equal to any task imposed on her.

Mr. Carberry took the house by storm. He is prepossessing and graceful, and has a soul brimful of music. His tones are wonderfully sweet, and his enunciation extremely fine. Everybody went into raptures over his singing. His numbers contained variety enough to enable him to display his splendid voice to the best possible advantage.

Mr. Bare was all that one was led to imagine him from the statements regarding him which preceded his coming. He is an admirable addition to the Trio. His artistic qualities cannot easily be exaggerated. He is a master of the bow and violin, handling them with the skill of an adept. His technic is fine, and the tones which he evolves from the king of instruments are marvelous in their correctness and sweetness.

Hall's Opera House was filled last night with an earnest and cultivated assemblage of Laporte music lovers to listen to the concert given by the Heinze Trio, of Chicago.

Their performance was an unalloyed delight. They found no difficulty in holding the large audience spell-bound from start to finish, in their rendition of a program which would have seemed long if performed by less fascinating musicians.

Mr. Heinze himself is an ardent and intelligent musician, filled with reverence for his art. He has great interpretative power, elaborate technic and plays with the strength of a giant and again with the tenderness of a child. He displayed wonderful skill and technical resources in his playing of the Liszt Rhapsody, but perhaps to the majority of concertgoers his Concert Valse in D flat major by Wieniawski proved the most taking. His presentation of Chopin's Ballade in A flat major was most delightful. He brought out the soul and gentle, dreamy poetry of the divine Chopin in an exquisite manner. He was most enthusiastically received and encored, but showed his sense of justice in refusing to respond after three such exacting numbers.

The Trio is certainly one of the finest of its kind. It possesses every merit of such an organization, for each player is a virtuoso. Their first number was a Beethoven concerto. Beethoven is always interesting, and their rendition of the E flat major trio was admirable. It was given with intellectual insight which made its rendition flawless.

Mr. Steindel, the cellist of the Trio, was a universal favorite. He stands pre-eminently at the head as the master of the instrument he plays. He brings out its wealth of rich, full tone as no one else can do. His second number was so enthusiastically received that it was necessary for him to respond to an encore before the audience would be quiet. His wife accompanied him and also Mr. Bare.

Mr. Emil Baré rendered Wieniawski's "Faust" Fantaisie, a familiar number, and one which is heard always with renewed interest. Mr. Bare compares favorably with violinists of greater renown. His technic seems without limit, his chromatics and scales being noticeably correct. He produces excellent tone, his shading is delicate and he plays with the distinction and authority which declare him an artist. He responded to the encore which followed.

Of Frederick Carberry was said:

Frederick Carberry charmed everyone with his fine tenor voice. He gave a particularly fine rendition of "Thanks for Thine Hand," by Grieg, and "Were I a Prince Egyptian," by Chadwick. Both of these numbers served to display his dramatic ability. He has a wide compass and abundant power. His phrasing is musically and his enunciation good. His pianissimo was very liquid and sweet, as was evidenced in the "Lullaby" encore and "Were My Song with Wings Provided." Mr. Heinze accompanied Mr. Carberry, and proved himself very capable in this line, possessing the faculty of being able to follow the artist and subdue self.

Honest enthusiasm is rarely met, so that I was more than interesting to hear two of our best known teachers discuss the merits and demerits of various others of the musical profession. On one subject they were entirely agreed, and voiced in very plain terms their admiration for L. G. Gottschalk, the distinguished principal of the Gottschalk Lyric School. He is one of the few masters who refuse to teach a student unless voice and ability are present.

The next general concert of the Amateur Musical Club will be given in Steinway Hall Monday at 2:30 o'clock. It will be in honor of the Chicago Manuscript Society, the compositions all being by resident composers.

The program arranged by Mrs. Frederic Ullmann and Miss Frances Eddy, in which George Ellsworth Holmes will assist, is as follows:

Grand Processional March.....Eddy
(Arranged from Gounod's Queen of Sheba.)
Miss Nellie May Morrill.
Es war ein alten Konig.....Harris
Das Rathsee.....Gaynor
Vorsatz.....Schoenfeld
Mr. Holmes
Quartettino, op. II.....Weidig
Miss Mary Davis, Miss Sylvia Ramus, Miss Jamie
Menelee, Mrs. A. W. Hoyt.

Reverie.....Schuecker
Miss Helena Stone.
Sicilian Lullaby.....Carpenter
June.....Carruthers
Drifting.....Dickinson
Mrs. Proctor Smith.

La Miniature.....Vanderpoel
Neapolitan Serenade.....Seeböck
La Coquette.....Borowski
Mrs. William Seward Russell
In Summer When the Days Are Long.....Root
Love is Yearning.....Harris
Mr. Holmes.

D. A. Clippinger announces the sixteenth pupils' recital for Saturday next. In his class are several who have made many successful professional appearances, so that the entertainment is certain to be above the average studio recital. Mr. Clippinger has engaged Arthur Dunham as accompanist. The latter is in very much favor, for it is said that he is exceptionally gifted in accompanying qualities.

Mrs. Hess-Burr's studio, in Steinway Hall, which is under the management of Frank Hannah, always presents a busy appearance. Mrs. Burr's class is constantly increasing, as indeed it should, for where will one find a finer "coach" than this versatile artist, who is conversant with the music of all nationalities. She also has a very large class in Milwaukee, where she goes two days in the week. As an accompanist everyone knows how highly she is valued, especially by the foreign artists, who in most cases demand that Mrs. Burr-Hess shall be the assisting artist.

Recitals were given by Henri Marteau, with Mrs. Burr, at Toledo and Milwaukee February 16 and 17, both engagements being so successful that return dates were made in both cities, Miss Jennie Osborn being the vocalist. At the Mendelssohn Club, Chicago, the Evanston Musical Club and the Amateur Club successful recitals were also given.

Miss Evans, a very promising contralto pupil of Mrs. Hess-Burr, sang with much credit at Milwaukee last week, and has obtained a position in one of the leading church choirs of Chicago.

Mrs. Sara Sayles Gilpin, who should be heard more frequently and who, I fancy, would be an attractive addition to a managerial bureau, played lately at several private musicales. Mrs. Gilpin is an artist.

Mrs. Alice White De Vol, of Columbus, gave an interesting reading before the Woman's Musical Club on "Music and the English Poets." I understand that Mrs. De Vol will give a series of lectures, under very influential patronage, in Chicago next season. She is an educated speaker and should obtain much success there.

The Liebling Amateurs give a piano recital to-day at Kimball Hall. They have the assistance of Miss Marjorie Woods, a pupil of J. H. Kowalski. The young singer has a remarkably good voice and is a great favorite. The following is the program presented by the Lieblings:

Concerto in D minor (with second piano).....Bach
Miss Talcott.
Etude in A flat.....Joseffy
Mr. Grun.
Fileuse, op. 2, No. 1.....Stojowski
Miss Chandler.
Sonate.....Bach
Mr. Brune.
Si j'étais Jardinier.....Chaminade
Berceuse.....Chaminade
L'Amour Captif.....Chaminade
Miss Marjorie Woods.
Lied der Nacht.....Kullak
Miss McKeen.
Rococo Dance.....Bendel
Miss Sloman.
Barcarolle in A minor.....Rubinstein
Miss Fisher.
Rhapsody, No. 12.....Liszt
Miss Jennings.

Miss Eva Emmet Wycoff announces a recital of Mrs. Jessie L. Gaynor's songs next Thursday, at which Miss Wycoff will be accompanied by the composer. The program will include some of Mrs. Gaynor's most captivating songs, which Miss Wycoff knows so well how to sing.

At a musicale given by the Harmony Guild Miss Maude Jennings, one of the best pianists the Amateur Club possesses, played with much éclat Liszt's Twelfth Rhapsody. Miss Marie Hall, 'cellist, and Miss Catherine Hall, violinist, were heard to much advantage. The talented sisters have made enviable reputations in this city among the younger generation of musicians, and deserve unbounded praise for their work. Master George Meader,

Miss Louise Caliger and Miss Jeannette Anderson were the remaining participants in this interesting program, in which Miss Maude Jennings was pianist.

Miss Natalie French, soprano, and Arthur M. Burton, baritone, both pupils of Frank T. Baird, sang at the last concert of the Fellowship Club and scored great success. Miss French also sang last Tuesday for the Ladies' Amateur Chorus, of Aurora, Ill. Her principal selection was "I Will Extol Thee," from Costa's "Eli." The Aurora critics say she sang it beautifully.

The last concert of the Spiering Quartet takes place in Handel Hall Tuesday evening, March 8. George Ellsworth Holmes will assist. Last week the quartet played at Davenport, Ia., and beginning with Tuesday of this week they will make a tour of the following cities: South Bend, Ind.; Saginaw, Mich.; Columbus, Ohio; Toledo, Ohio, and Toronto, Canada.

I am requested by the Rohlfing Sons Music Company, of Milwaukee, to state that the firm will consider applications of a first class sheet music man who can work independently and has a thorough knowledge of the business in every detail. He must be versed in both English and German language, and have first-class references as to experience and ability.

Such a one is needed for both retail and wholesale departments of Messrs. Rohlfing Sons, at Milwaukee. I understand that both the retail and wholesale departments are growing to such immense proportions that it necessitates an extra increase in the forces, besides the Rohlfings intend publishing on a very extensive scale this year, bringing out some very interesting novelties by some of our best American and European authors, among others a comic opera entitled "Sylvester," by Theo. Rud. Reese, which will be performed simultaneously in Berlin, Germany, and New York next season, and will be featured by a first-class company in all the principal cities of this country.

THE THOMAS ORCHESTRA.

SIXTEENTH CONCERT.

Chicago and the West said farewell to the orchestra for a period of five weeks, during which time our distinguished organization will be heard in the East.

This week's rehearsal and concert, at which Siloti was soloist, were noticeable for the brilliancy and brevity of the program, which included Schumann's Symphony in D minor, Schubert's Fantaisie for piano, orchestrated by Franz Liszt; Smetana's delightful symphonic poem, "The Moldau"; Chopin's Etude, No. 7, op. 25; Liszt's Hungarian Rhapsody, No. 14, and Chopin's Polonaise, op. 53, orchestrated by Theodore Thomas.

Lent interfered somewhat with the attendance, which, considering the sixteenth concert was one of the best arranged and most exquisitely played of the season, was regrettable. It may be, however, that the interruption lately occurring when the orchestra was absent for two weeks proved confusing, and many who would otherwise have attended were ignorant that the concerts resumed last week. In this way the series has been twice broken, and in each instance the attendance following such interruption has been unworthy the program presented. The concerts will be resumed April 1 and 2.

So much Eastern criticism has been evoked by Siloti's performance that comment seems almost superfluous. Tonight, however, one must take exception to his extreme carelessness, for while his virtuosity and gifts are apparent he must needs mar an artistic performance by sheer lack of thought. He conveyed the idea that in his opinion we were a wild and woolly crowd who could neither appreciate nor understand.

However, his appearance in recital is awaited with interest; till then let Siloti rest upon the laurels obtained in Boston and New York.

The orchestra, joyful in anticipation of an extended trip, were fully up to the lately accustomed standard of high excellence, and, inspired by Thomas, played with a vim and power which enthused the entire audience.

At the Omaha Exposition in June the Chicago Orchestra, without Theodore Thomas, will fulfill a five weeks' engagement. FLORENCE FRENCH.

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Music in Dresden.

DRESDEN, February 12, 1898.

AS concerts of late have occurred in an almost endless number it is not possible to refer to them all, so I snail merely calendar those I remember.

The most attractive so far may be said to have been the Bohemian String Quartet, with the following program: Haydn, op. 74; Dvorák, piano quintet, op. 81, and Beethoven, op. 181, C sharp minor. It was received with enthusiasm, as on previous occasions. The hall was well filled.

Some of the Nicodé concerts have taken place. As a rule I do not attend these evenings, so I can only speak of them as I have been told by those who were present, and they were not very enthusiastic about Mr. Nicodé as a leader. My opinion of this well-known musician corresponds with that of Mr. Floersheim, published after Mr. Nicodé's appearance in Berlin some time ago.

Frederick Lamond in his piano recital on January 17 displayed all his brilliant qualities as a pianist of the Von Bülow school. His program comprised compositions by Brahms, Beethoven, Chopin, Raff, Schumann and Liszt. Sad to say the concert was poorly attended.

Eugen Gura's third Liederabend occurred on January 22.

Camilla Landi made a sensational success. She was heard twice. Arthur Speed, who assisted in her song recital, achieved high acknowledgment by public and press. He is an exquisite pianist. Miss Landi was more successful as a singer of arias than as a Lieder singer. Her voice is phenomenal.

Pablo de Sarasate drew a big house at his concert on January 31. After the many encores the artist granted the public did not leave the hall until they had heard the inevitable Chopin E flat nocturne. Among those who always wait for it is your humble correspondent. Sarasate plays it as beautifully as ever.

Katharina Edel's and Emil Kronke's joint concert on February 7 took place in the Vereinshaus. Our former prima donna (now of Hamburg) displayed brilliant voice resources, but lack of intelligence and divine fire. Her "Fidelio" aria was given with "sham expression," not real feeling. She was more successful with the aria by Goetz. We found we had lost a fine voice to Hamburg, but not a finished artist.

Emil Kronke outshone his partner in many respects. His reading of the Rubinstein concerto and the piano soli, among these especially the brilliantly performed "Don Juan" fantasia were remarkable. The audience was a distinguished one, among which I noticed Court Conductor Hagen, Professor Lauterbach, Carl Scheidemann, Clementine Schuch, Reinhold Becker and many other musical lights.

In the "Fourth Philharmonic Artists' Popular Concert" (the title is grand) Mrs. Mary Howe and Herr Van Rooy will be the soloists.

Clotilde Kleeberg's program for her concert on February 1 will consist of Haydn, Bach, Schubert, Brahms, Schumann, Beethoven, Chopin, &c. Miss Kleeberg will play in the Musenhau.

On February 4 Natalie Haenisch, our celebrated vocal teacher, gave a concert in the Vereinshaus in aid of the fund for the Children's Hospital, which concert must be noted down as a success of an almost unexpected order. The recital was given with the assistance of some of Miss Haenisch's pupils, who on this occasion, for the first time, were heard in public before a large, select

and critical audience. The soirée was honored by the presence of Her Majesty the Queen, H. R. H. the Princess Friedrich Augusta and other members of the royal family. Count Seebach, the Intendant of the Opera, also witnessed the performance. Fräulein Haenisch's exquisite qualities as a teacher have been so often touched upon in the columns of this paper that it does not seem necessary to enter upon them anew. Suffice it to say that the entire press recognized her success. Among the most talented of her pupils were Miss Rose McGrew, an American beauty of a most winning stage presence; Miss Gabriele van Weech, Miss Marie Spies and Miss Alice Scheuker. Miss Spies in Brahms was highly artistic. The same must be said of Miss McGrew's delivery of the Polonaise from "Mignon," by Thomas. Mr. Reichert introduced himself as a very good accompanist. Mr. Kratina, violinist, of the Royal Orchestra, added to the program some violin soli by Ries and Paganini.

Another concert of a more private character will be given by Fräulein Haenisch in her salons the end of this month, when some other young American singers with good voices will be heard. Among them Miss Clark, of St. Louis.

Mary Krebs' annual concert will take place on February 17, with the assistance of Amalia Joachim, who will sing, among other selections, the Beethoven-Becker "Erlkönig."

A. INGMAN.

Honor and the Vocal Art.

THERE are men, writers on the vocal art, who, apparently, cannot be, at least never are, honest in criticising others. Take, for instance, Dr. Muckey. He has never, to my knowledge, quoted me or referred to me in his articles in a way to be considered at all correct. His last effort in THE MUSICAL COURIER proves my statement. Either he has deliberately and maliciously perverted my writings or he does not know what he is writing about.

He said in the last article in THE COURIER: "Take, for example, Mr. Myer's idea that the false vocal cords are brought together during tone production." This is a fair example of Dr. Muckey's quotations.

I have never said or written the above statement. It cannot be found anywhere in any of my works or writings. Dr. Muckey knows this as well as I do, and yet, as is his custom, he makes me say that which I never did say.

A man who purposely misquotes another is, to say the least, dishonest, and violates the ethics of the profession. A man who condemns without knowledge is also dishonest. I am not trying to get into any controversy with Dr. Muckey, for the reason that there is no practical side to his articles, and it would be a waste of time and energy. Dr. Muckey, however, condemns off-hand the most valuable ideas. He condemns chest resonance. Why? For the same reasons that he condemns many other things. He knows nothing about it, and his policy is to condemn everything of which he has no knowledge. He who sings with contraction of the extrinsic muscles can have no chest resonance.

Dr. Muckey sings in this way, and, of course, knows nothing of chest resonance. I suppose Dr. Muckey will say, on general principles, that there is no such thing as automatic form and adjustment; or he may even condemn the principle of automatic breath control, upon his general plan of condemning every thing of which he has no knowledge.

EDMUND J. MYER.

M. T. N. A.

THE twentieth convention of the Music Teachers' National Association, which will be held in New York city, is expected to develop the plan of delegate representation crystallized last year and embodied in the revised constitution. A thoughtful musician the other day voiced the opinion of the men who are most deeply interested in the organization when he said: "The Music Teachers' National Association must rise or fall by the success or failure of the delegate system." However, President H. W. Greene and his fellow officers have eliminated the words "fall" and "failure," and are determined to succeed.

It will be remembered that the new constitution vests the chief responsibilities of the association in a council or consistory composed of representatives of the great educational institutions and systems of the country. In order to secure the co-operation of the leaders in these various factors of culture the president and executive committee have appointed a special committee on delegate membership. Carl G. Schmidt, of the executive committee, was made chairman, and has selected four active young men as co-workers. He is in communication with the heads of colleges, universities and chartered music schools, the boards of education, State and city associations, all of which are privileged to representation, and with leading musicians in every State requesting co-operation with the scheme. The responses already received are very assuring, and the consistory will certainly be a most dignified assembly. The organization of this council will give a solidity to the National Association and make its objects and benefits of far greater importance to every member.

The president has sent out circulars to the members who were enrolled last year asking renewal and urging them to secure new members. Applications are already being received at the general office of the association, 13 East Fourteenth street, New York. The membership fee was made \$2 per annum for all classes, which places the benefits of the organization within the reach of students as well as teachers and professors. The department of educational work, which developed so much interest last year, will be continued. Committees are being selected to take charge of them. The program committee is busy with plans, and numerous letters have been received by the president from artists wishing to take part. A special committee is negotiating for a suitable building in which to hold the convention and entertainments, and the executive committee is in communication with several leading organ builders, with the object of securing a pipe organ of the best design for use in recitals and concerts. It is the intention to conduct the business sessions and all the artistic attractions under one roof and centralize the various interests as much as possible.

The dates chosen are June 23, 24, 25, 26, 27, including in the five days a Sabbath, so that the delegates and members may have the advantage of attending worship in the churches of Greater New York.

The association year book for 1897 is in press and will be ready about March 1. A circular has been issued by the secretary giving a synopsis of it, and the book will be a work of art as well as a valuable contribution to the literature of music. It can be secured on application to the secretary, James P. Keough, 13 East Fourteenth street.

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"Boston in Detail."

35 HUNTINGTON AVENUE, February 28, 1906.

AN intimate acquaintance with matters musical in New York, Chicago and other cities this season has revealed nothing that can be likened to the conditions that exist in Boston. I am simply overwhelmed with announcements of coming events, and my Lenten season will be postponed until after Easter. New England being strongly Congregational and Unitarian in its faith withdraws from the gaieties less, at this time, than a more Catholic community.

Managers and artists have in past seasons found it more profitable here than in other cities; so hie themselves to the Hub during Lent. It is rather lamentable that so much must be crowded into a short season of six weeks. It is impossible to deeply enjoy to the full such a feast of melody. Much of the real, true, pleasure of a fine symphony or an all round good presentation of opera comes in retrospection.

I note a return engagement of Siloti, in which he will be assisted by Franz Kneisel and Alwin Schroeder, of the Kneisel Quartet. I am anxious to know what Messrs. Hale, Woolf and Aporp can say of him after this coming appearance. They well-nigh exhausted the music critic's stock phrases on his last appearance, and, like Shakespeare, "do not repeat."

Evan Williams, who has made himself a necessity to Boston concert-goers, will give a recital in the interest of charity Tuesday afternoon.

B. L. Whelpley assists at the piano, and for this I am truly grateful. Mr. Whelpley is a thorough musician, and plays with exquisite taste. His duties as organist in Dr. Edward E. Hale's Church, with his large number of pupils, have so occupied his time as to make concert appearances impossible. But I hope he will be heard more frequently in the future.

One of the most enjoyable concerts of the season was given at the Harvard Musical Association headquarters Friday evening. Twenty members of the Apollo Club, H. G. Tucker pianist, Ivan Morawski bass, Bruce Hobbs tenor, Robert Whittier and S. S. Townsend baritones, gave the program.

The Ondricek-Schulz Quartet, of Boston, assisted by Arthur Bassett, pianist, had the honor of dedicating the new Steinert Hall, in Worcester, Tuesday evening. The program had the merits of both variety and brevity, and the fact that it pleased a Worcester audience and brought forth enthusiastic applause convinces one of its superiority. Mr. Bassett, a Worcester musician, by the way, proved that the old adage, "A prophet is not without honor, save in his own country," does not count in Worcester. His success in the Chopin barcarolle must have been gratifying.

Chamber music by the Conservatory String Quartet is announced for March 2 at the New England Conservatory. The following program will be given:

Quintet in G minor, for two violins, two violas and violoncello.....Mozart
Trio in C major, op. 87, for piano, violin and violoncello.....Brahms

Emil Mahr, first violin; William Traupe, second violin; Daniel Kuntz, viola; Leo Schulz, violoncello; assisted by Adolph Carpe, piano, and Miss Ida M. Smith, viola.

Everette Truette, organist of Union Church, Worcester, was the soloist in an organ recital on Washington's Birthday at the Old South Church. Being the ninth recital, under the patronage of the Twentieth Century Club, it was well attended.

Mr. Truette was at his best in the D flat Offertory by Salome, and repeated by request Dubois' Wedding March, from his last year's program.

The excellent advantages of this good work, being accomplished by the Twentieth Century Club, are so commendable that I wish clubs could be formed in every city in the United States on the same basis. Admissions are eagerly sought, and so deep is the interest in these pro-

grams, given by the best organists in Boston, that even the largest churches will not hold the people.

I do not hear of anything of this kind either in New York, Chicago, Buffalo, Pittsburg or Cincinnati. Would it not be well for these cities to fall in line and have a Twentieth Century Club that will enable those interested in good organ music to hear fine programs?

Madame Melba was the honored guest of the Playgoers' Club last week, and was very much admired in her very chic Parisian costume of white, with black and coral trimmings. Miss Stewart and Horace Parker sang, and society was well represented.

No account of the musical doings is complete without including Miss Giles' musical talks. Under fashionable auspices two will be given during March at the residences of Mrs. Arthur Beebe and Mrs. Alexander Cochran, the first being "Midsummer Night's Dream," with Mendelssohn's music, under the direction of Mrs. Marsh. At the second Miss Lena Little will sing old English and Scotch ballads. Patronesses are Mrs. J. Montgomery Sears, Mrs. Endicott Peabody, Mrs. Albert Coolidge and many other prominent society people.

Annie Louise Holden will sing the part of the Rose in Schumann's cantata, "The Pilgrimage of the Rose," given at the Cecelia Club concert Thursday evening. The tenor solos will be sung by William Dunham, and the other soloists will be drawn from the club, which numbers many finished singers. Arthur Foote assists at the piano.

Miss Muirhead is to be congratulated upon the success of her concert talks, which deserve and have obtained instant recognition. The assisting artists were Henry Eichheim, Ernst Perabo and that versatile pianist Suze Doane.

Miss Doane is also engaged for Miss Muirhead's Chestnut Hill and Cambridge concerts.

Gertrude Franklin Salisbury is one of the few teachers in America who has successfully launched a number of pupils upon public careers.

Mrs. Marian Titus, who made such a hit with the Symphony Orchestra early in the season, both at home and in Brooklyn, is announced for another appearance under the same auspices in April, besides being very busy with many social engagements.

Miss Gertrude Miller has been meeting with marked success in song recitals and musicals, and will give concerts in Boston and New York in April. Mrs. Brooks and Mrs. Woods will also be heard in concerts in April.

Mrs. Salisbury announces a recital in May, which will bring forward a number of advanced pupils who have as yet made no public appearances. This event will be of great interest.

The Nevin concert was well attended, and, as in New York, Mr. Nevin is being lionized by society. Mrs. Jack Gardner and Mrs. J. Montgomery Sears have secured his services for private musicals.

A concert of old English music will be given in April by Miss Webster, assisted by the Berkeley Beacon quartet, consisting of Mrs. E. Humphrey Allen, Mrs. Wood, Mrs. M. K. Stone, Mrs. E. Cleveland Fenderson, G. J. Parker, G. W. Want, A. B. Babcock and D. M. Babcock.

Leopold Lichtenberg, the violinist, of New York, comes over to Boston March 3 to play for a concert given to aid the Industrial School of Cripples. H. G. Tucker, Henry Heindl, Jacques Hoffman, Leo Schulz and Caroline Sheperd join him in an interesting program.

The opera continues another week. Later in the month we anticipate much enjoyment from Mr. Thomas and his Chicago Orchestra, with Ysaie and Hofmann as soloists.

Smaller concerts, musicals and recitals crowd each other very closely. But, if the Bostonians' love of music is exceeded by anything, I think it is in power of endurance, and they will struggle through some way. Bar Harbor, Newport and the mountains may tell the tale of wicked nervous systems, but what matter, so we sustain our reputation of being musical!

SOPHIA MARKEE.

Pittsburg on Herbert.

THAT the selection of Victor Herbert as conductor of a series of Philharmonic concerts in a city and community such as Pittsburg is not viewed favorably now is manifest from the expression of opinion in some of the leading prints of that city. The *Pittsburgh Volksblatt*, the most important German paper in Western Pennsylvania, reprints in translation the gist of THE MUSICAL COURIER's views on the subject.

The *Pittsburg Leader* publishes our editorial in full. The *Pittsburg Press* says:

BIM-BOUM AND PILSNER.

The *Press* has already quoted some distinguished musical opinion from abroad as to the wisdom of the substitution of Victor Herbert for Frederic Archer as director of the Pittsburg Orchestra. The dean of music journals, the magazine *Music*, printed a criticism from its London correspondent lamenting Herbert's "vulgarity" as a composer and his absorbing passion for the effects produced by a big drum. Now comes THE MUSICAL COURIER and *The Criterion*. The former opines that Herbert is not a success, even as a brass band leader, while *The Criterion* thinks his chief distinction lies in his being the "only living Irishman who drinks Pilsner."

A combination of bass drum and Pilsner is comme il faut in some quarters, but it is admittedly an innovation in the polite world of symphony.

In the *Pittsburg Leader*, and also in the *Post*, of February 22 Mr. Herbert says:

My operas and other work have made me independent financially, and it was not money that brought me here. It is my ambition to make the orchestra second to none in the world. I shall retain the leadership of the Twenty-second Regiment Band, New York. Half the year I shall be a New Yorker and the other half a Pittsburger. Our rehearsals will begin about the latter part of October.

That is, symphony in Pittsburg and "All Coons Look Alike" in New York.

In the *Pittsburg Times* the same versatile and ubiquitous symphonic brass band conductor is made to say:

"There is no reason why the orchestra cannot be placed in the very front rank, for there is much musical talent in this city, and the public interest, the support of which is essential to any organization of this kind, is strongly manifested."

Mr. Herbert thinks that the concerts should be made as attractive as possible to everyone, and that those in the audience who are not able to understand the beauties of heavy, symphonic numbers shall have their taste gradually cultivated by listening to pieces of simpler construction, although of high musical standard.

That is the best scheme of all. "Heavy" music must not be played to those subscribers of symphony concerts who are not able to understand it. The only way they can ever reach an understanding of Bach and Beethoven is by playing "pieces of simpler construction" to them. Poor Frederic Archer! Why did he not play excerpts of Herbert operettas at his symphony concerts? He might have retained his position, for according to the latter great composer the Pittsburgers cannot digest the "heavy" music that Archer gave them.

PROPOSED PROGRAM NEXT FALL.

Overture—Wizard of the Nile.....Herbert
Serenade from the Serenade.....Herbert
'Cello Solo.....Herbert
By Victor Herbert.
Symphonic Poem, Prince Ananias.....Herbert
Fantasia, The Idol's Eye.....Herbert
(Obligato on the voice, Frank Daniels.)

In case of an encore of Herbert's 'cello solo he will accompany himself on the piano.

After the concert Mr. Herbert will return to New York to march at the head of the Twenty-second Regiment Band at the annual inspection of the regiment. The Brass Band will play arrangements of Bach, Beethoven, Wagner and Liszt, as New York people can stand the "heavy" music which the Pittsburgers will not understand until Mr. Herbert has finished with them.

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Fannie Bloomfield-Zeisler.

THE following list of the recitals of Mrs. Fannie Bloomfield-Zeisler will illustrate the demand for this artist: In February: 1st, St. Louis; 2d, Kansas City; 3d, Omaha; 4th, Des Moines; 24th, Brooklyn; 25th, Buffalo; 26th, Cleveland; 28th, Aurora (Wells College). In March: 1st, Elmira; 2d, Hartford; 4th, Boston Symphony Orchestra, Boston; 5th, ditto; 7th, Toledo.

On April 28 Mrs. Bloomfield-Zeisler makes her debut with the London Philharmonic Society in London, England.

Some recent press notices on this artist's performances are of interest:

It is greatly to be hoped that some young music students who are thumping out the Chopin mazurka and the little valse in laborious practicing these days, were there last night to hear Madame Zeisler play them. A simple melody—such as are both these—becomes under her fingers absolutely transformed. None last night will forget the pearl-like quality of these pianissimo runs, nor the tone perfection of those single notes. The audience was large and very fashionable.—St. Louis Republican, February 2.

Without detracting from the glory of Paderewski or exhausting compliments on any other pianist who has appeared in Des Moines, the critics who heard Madame Zeisler last night agree that her work is superior in many ways to that of all others. So brilliant and yet so tender, great in execution and technic, there seems a superhuman control of her mind and body, a sort of foreign power, totally at variance with the degree suggested by her slight physique. Madame Zeisler is slender, with dark face, and in position at the piano is not prepossessing, for she is near sighted and stoops close over the keyboard. But in the manipulation of the keys she has no superior in the opinion of many who claim to be competent critics of the piano. Without doubt she possesses a strength of wrist and hand, charmed touch and distinctively characteristic style. The entire program was a menu that will long suffice the lovers of instrumental music who were entranced by her skill. The spirit of each and every composition seemed to be fully presented.—Des Moines Daily News, February 5.

Mrs. Zeisler possesses a remarkable tone, clear, strong and polished, and a technic little less than wonderful. Her reading is intelligent and soulful. In brilliancy her playing is masculine and in delicacy it is feminine. There is no exaggerated emotionalism, no erratic extravagancies of phrasing; yet withal, a tenderness and passion which even Paderewski may not command.—Des Moines Leader, February 5.

That Madame Zeisler is one of the greatest pianists of the age is known to everybody who pretends to keep up with the times in matters musical. Her playing last evening was such as the people of this city rarely hear. It was so free from the tricks of the trade and so thoroughly musicianly that it may not get the credit that is its due. Her home is in Chicago, and last evening she was especially outspoken in praise of her home city and of the cordial manner in which she is treated there. As an American she is bringing honor to the name of our great country, and as an artist she is being honored by the whole musical world.—Omaha Bee, February 4.

Boyd's Theatre was filled from pit to dome last night with almost the entire musical colony of Omaha and its friends to greet Mrs. Fannie Bloomfield-Zeisler, the great pianist. It was an intensely musical crowd; it was also discriminating. Mrs. Zeisler certainly can find no fault with the reception accorded her. When she appeared on the stage it was some little time before the greeting subsided, but as soon as she struck the first note the house was hushed and every ear was tuned to catch the softest note. It was not long before the audience was aware that it was listening to a great artist. That she has temperament was made apparent by her playing, and she also showed a virility that was almost masculine. Her fingering was perfect, and at times it seems as if she must have been possessed of several pairs of hands. The first part of the program was devoted to Beethoven and Schumann, and the latter to Chopin, Mendelssohn and Liszt. In the Beethoven numbers she showed the greatest scope, especially in the "Chorus of Dervishes," transcribed by Saint-Saëns, and the "Turkish March," transcribed by Rubinstein. If anything was needed to establish her supremacy among great musicians it was not lacking after the last note of the march died away. The Chopin suite was an adequate introduction to the Spinning Song of Mendelssohn, both of which were perfectly played. The Liszt Rhapsodie No. 13 was a fitting climax to an evening of musical enjoyment.—Omaha World-Herald, February 4.

Mrs. Zeisler has taken high rank in the world of musical interpreters. In both Europe and her own country she has had the distinction of great occasions, the rarest

auspices and the indorsement of the most conservative. She has attained a position that enables her to enter upon the full enjoyment of a legitimately earned and conspicuously valuable reputation. She is not, however, one of those who satisfy themselves with the mere gratification of achieved distinction, but rather a true artist who never ceases to aspire.

Mrs. Zeisler has undergone an even and harmonious development. Although she plays with much feeling, and occasionally with spirited abandon, she is nevertheless distinctively artistic rather than strongly passionate. She is poetic to a high degree. Her playing is intellectual, too. She excels in virtuosity, yet she is a rare interpreter of sentiment. Thus she accomplishes the difficult task of combining poetry and fervor with a technical style that is intellectually strong and chastely orthodox.

The greatest surprise in store for those who had heard Mrs. Zeisler only on the occasion of her former engagement in this city was the degree of power she has acquired. Physically frail, it is inevitable that she should have clearly defined limitations, yet these limitations are broad enough to admit many compositions designed to test the tone breadth of the piano.—Kansas City Journal, February 3.

Expectant voices were silenced by the appearance of Madame Zeisler. The program was opened by the Bach-Tausig toccata and fugue in D minor, not new by any means, but read and illumined by the light of a gift divine until it glowed and shimmered like the reflection of a sunset on a restless sea. To deal thus artistically with "Father Bach" was all sufficient guarantee of satisfaction to follow, and to relate further would be to enumerate the program in detail, which, in the fullness of realization, is unnecessary. It was Zeisler who played.—Kansas City Star, February 3.

New York State M. T. A., March 9.

Invitations have been issued, although all interested are invited, for the meeting of the New York Section of the State Association, Wednesday evening, March 9, at the Club Roms, Carnegie Hall (Fifty-seventh street entrance). Several speakers will address the meeting, and an informal musical program will be given.

Forrest D. Carr in Detroit.

Here are some press notices of this well known artist: Mr. Carr's voice is of noble quality, and his singing has the true ring of the artist temperament.—Detroit Evening News, February 18, 1898.

Forrest D. Carr, the basso, sang in a heavy but well controlled voice an operatic selection from "Don Carlo." "The Lost Chord" as an encore was especially good.—Evening Journal, February 18, 1898.

Mr. Carr is a splendid basso.—Morning Journal, February 18, 1898.

Mr. Carr has an excellent basso, which is much truer than most voices of so heavy a calibre. His singing of the "Lost Chord," as an encore, was notably good.—The Detroit Free Press, February 18, 1898.

A Child Pianist.

There is a considerable amount of attention attracted to a tiny pianist by the name of Henrietta Scholder, whose age is seven or thereabouts, the child of poor parents. Notwithstanding the father's poverty he was so fond of music that by hard and laborious struggling he saved enough to purchase a piano that his family might not be deprived of the study of music.

The little girl took an inordinate interest in the instrument as soon as it was brought home, and after seeing her father play upon it tried to imitate him. In a very short time the child's remarkable talent was discovered, and one of the teachers in New York has interested himself in her. Karl Griener, a well-known 'cellist, has been interested in the child to such an extent that he has appeared in public with her, permitting himself to be accompanied by her, and her accuracy is said to have been remarkable.

It is not claimed that she plays either Beethoven or Liszt, but she does play the Chopin Nocturne in E flat, as also a valse of considerable difficulty by Constantin von Sternberg. She has already played before large and important audiences. In December she played before the Liederkrantz, where she received loud applause and "bravos." In January she played to an audience of over 4,000 people at the Metropolitan Opera House.

Saturday, March 12, at 8:15 p. m., the little girl will give a concert in Chickering Hall, when Karl Griener and other well-known artists will assist her.

A Suggestion.

Editors The Musical Courier:

I HAVE followed, with some interest, the discussion of a plan for the establishment of a "Permanent Orchestra" in New York. The latest serious (?) consideration of the question—that on Tuesday afternoon, February 15, at the home of Richard Watson Gilder—would seem to clearly show how the natural and simple solution has been entirely overlooked. The Hon. Carl Schurz is in *The Critic* of February 19 quoted as writing among other "fine" things: "That New York ought to have such an orchestra—indeed, that in order to perform its functions as the greatest centre of civilization in America, it must have such an orchestra—seems to be self-evident. And why should it not? It has the musicians, and it has the money. The only thing needed is that the public spirit of some of its wealthy citizens should be turned into this channel. And I confidently hope the persuasive enthusiasm of the ladies who have taken this task in hand will soon succeed in accomplishing it."

The italics are my own.

Does it not seem that this is passing on the burden to one's richer fellow-citizens, instead of trying to shoulder part of it oneself? Such an orchestra is little likely to pay back, at least for many years to come, any money secured for it. Many will benefit by it; many should, therefore, contribute toward its establishment. The proposition then is: Are there, in New York, a sufficient number of persons really anxious enough to have the best music to give, each of them, without conditions, something, according to their means, to secure such music as a permanency? I believe there are: Open then, in your columns, a subscription, to which all may contribute. In this way, I doubt not, the necessary sum may be quickly secured, and all of us who give will feel that we have had a part in securing a permanent orchestra and in retaining Mr. Seidl to conduct it.

It requires some courage, I will admit, to give a small amount in so good a cause; but each one of us must give according to his or her means. Will you, therefore, kindly enter my subscription of \$2, which I send herewith.

Yours sincerely,

FITZ ROY CARRINGTON.

Next!

[AS THE MUSICAL COURIER does not receive contributions to the Permanent Orchestra fund, Mr. Carrington's check has been returned to him.—EDS. MUSICAL COURIER.]

Lulu A. Potter in Atlanta.

This talented and vigorous young woman, formerly a pupil of Madame Von Klenner, has formed a chorus club of women's voices in the Georgian city, and is industriously rehearsing Gaul's "Holy City." She contemplates giving a song recital soon.

Kathrin Hilke.

Miss Kathrin Hilke has been engaged for three festival dates in the South during the latter part of April, some of which will be in connection with the Boston Festival Orchestra. Miss Hilke will sing in Plainfield, N. J., March 26, and in this city for Mr. Agramonte on March 3.

Nora Maynard Green's Musicales.

Miss Nora Maynard Green, the well-known singing teacher, gave the last of a series of delightful musicales at her studio, 420 Fifth avenue, on Tuesday, February 22. The music was furnished by five of her pupils, i. e., Mrs. George A. Smith, Miss Ella Jocelyn Horne, Miss Frances Mosby, Miss Elizabeth Winter and Miss Rossiter. Songs of Cowen, Chadwick, Hahn, Bemberg, Stange, Goring Thomas, Duprato, Lalo, Brahms and D'Hardelot were sung, as well as arias from "Carmen" and "Philemon et Baucis."

Miss Green's pupils sang with much finish, and the musicale was a thoroughly enjoyable affair. Miss Frances Mosby, who sang at this musicale, has just been engaged as soprano soloist for the Cortland Musical Festival in May.



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CINCINNATI, February 26, 1898.

THANKS to the enterprising spirit of the Orchestra Association, music-lovers last week were afforded the opportunity of listening to a rare combination of artists—Ysaye and Pugno. Their recital was given in Music Hall. It is the opportunity of a lifetime to hear artists of such magnitude in one and the same program.

"Blanc et Noir," Pier A. Tirindelli's operetta, was given its second performance on Wednesday evening, February 16, in the Auditorium. It left even a better impression than at the premiere. The work shows talent of extraordinary degree in its orchestral treatment, which is sensitive and refined, and fits the situation and sentiment admirably. Upon a second hearing the conviction is realized that few works of the kind contain so much that is ingeniously beautiful and uniformly consistent. The operetta teems with grace and vivacity. The characters were the same as at the initial performance: Pierette, Mrs. Clara Doty Rimanoczy; Pierre (black), Miss Rosa C. Shay, and Pierrot (white), Miss Jeannie L'Hommedieu; besides a chorus of Pierettes and Pierrots.

Mrs. Rimanoczy made up a Pierette thoroughly equipped in its histrionic and vocal requirements. She had evidently acquired the spirit of the part thoroughly, and thus was free to give it expression. She was the ideal coquette. Her voice in the song "Pretty Bird, So Dear," asserted all its coloratura capacity. Its quality was exquisite and the voice was managed with naturalness and ease. Her singing of "Indeed! Truly!" and in the subsequent ensemble was worthy of genuine art endeavor. Mrs. Rimanoczy, in light roles, has an operatic career before her.

Miss Rose C. Shay, as Pierre (black), sustained all former impressions. Her voice material seems to strengthen upon each new hearing, and her dramatic intensity is true to nature. The scene with Pierrot, culminating in the duo "Forgiveness Never," was a decidedly enjoyable ensemble. Miss Shay's notes are full and musical—and she has no mannerisms. Her temperament, her training and the wealth of her voice distinctly point to opera as a future field. But in make-up and voice Miss Jeanne L'Hommedieu did not stand behind the other two. She makes up the prettiest little Pierrot imaginable, and she was in good voice, which is flexible, true and has some dramatic spirit. The chorus of Pierettes and Pierrots was admirably sung with expression and good quality in the voices. In the first part of the program a duo was sung from "Romeo and Juliet," by Vaccai—the Romeo by Miss Rosa C. Shay and the Juliet by Miss

Jeannie L'Hommedieu. The blending of the voices was of artistic value. In the mad scene from "Hamlet," by Thomas, Mrs. Rimanoczy appeared at her best. The ease with which she sang the difficult embellishment, each note being given its true value—the artistic management of her voice, and the musical interpretation, were convincing of her talent. The entire program re- and Pier A. Tirindelli, of the Auditorium School of Music, flected credit upon the efforts of Signorina Tecla Vigna showing that an operatic school in this city is fairly on the way to success.

The eighth Symphony concert on Friday afternoon, February 25, presented the following program:

Symphony in D major, No. 2.....Beethoven
Concerto for violin and orchestra, No. 8, Scena
Cantante.....Spohr
Mr. Hahn.

Symphonic variations, op. 27.....Nicodé
Concert aria.....Mendelssohn
Miss Betscher.

Overture, The Flying Dutchman.....Wagner

The program had classic beauty and symmetry. If the second was known as the perfect symphony it might better have been designated as the happy symphony, for in it Beethoven pours out his soul in a perfect flood of tenderness and serenity. The Larghetto is an ideal picture of completed happiness.

Mr. Van der Stucken gave the symphony a reading entirely worthy of its lofty and dignified character. The rhythmic delineation was clear, and the design of the work in all its parts was made transparent. It is the highest art of the interpreter to convey the musical ideas in the clearest possible way to the listener, and in this respect Mr. Van der Stucken did his full duty. But there was more than clearness in the work of the orchestra; there was considerable delicacy and poetry in the interpretation. The Larghetto in this respect was especially noteworthy, and the Scherzo was given with admirable piquancy and vivacity. There was too much of the mechanical in the last movement, which, however, barring some uncleanness in the brass, was effectively given.

The symphonic variations by Nicodé were interesting. The Wagner influence is thick enough to be felt. The orchestra comes into massive play in the variations description of the desolation of November. The chants of the priests given to the brass furnish a gloomy but dramatic background to the picture. The orchestra in the rendering of this peculiar work played with splendid verve and cohesiveness. A violin solo was well played by Jose Marien, and a little obligato from the flute was a credit to Mr. Vinck. The overture to "The Flying Dutchman" was given an interpretation with little to find fault with. It was a powerfully dramatic performance, with the genuine soul of the work running through its every fibre and sinew. The concert for the first time during the present season offered two local soloists and the audience was richly rewarded, having every reason to be proud of them.

Adolph Hahn, one of the first violins of the orchestra, played the concerto for violin and orchestra (A minor), No. 8, "Scena Cantante," by Spohr. He revealed many sides of a matured artist. Technically speaking, his playing was accurate and clean. In the most difficult passages—double stops and runs and arpeggios—his repose and dignity were assuring. His tone is always musical and refined, and in breadth well proportioned to his style of playing. His temperament is unquestionable and speaks uniformly. The Concerto seems to be from beginning to end the embellishment of some grand aria, and this melody

was beautifully sustained by Mr. Hahn. The poetic in his nature made itself felt. As an encore Mr. Hahn played a Berceuse from the opera "Jocelyn," by Godard, with a finesse and daintiness worthy of an artist's soul. He was received with genuine applause.

Miss Mina Betscher, soprano, sang the aria "In felice," by Mendelssohn. It may be truthfully said that it distinctly belonged to the best solo efforts of the Symphony season. So long as Cincinnati can offer such talent as this foreign artists may well have to look to their laurels. Miss Betscher has a voice of uniform musical quality, and she manages her voice admirably. Perhaps a little more force and fire had been needed for the recitative, but it was full of tenderness, pathos and poetry. The aria itself was sung with interpretative art. There is an ease and naturalness about Miss Betscher's singing that is convincing. She was received by the audience with the utmost enthusiasm, and responded to an encore with "The Sweetest Flower That Blooms," by Van der Stucken.

A recital of exceptional interest and merit was given on Thursday evening, February 24, in Smith & Nixon's Hall, by the pupils of Mrs. Jenny Buck Dodge and Dr. Nicholas J. Elsenheimer, constituting the Academy of Music. Dr. Elsenheimer is a teacher of earnest progress and recognized ability. The scope of his intelligence as a musician is wide and broad, and his individuality always leaves an impression upon the work of his pupils. Mrs. Dodge is a teacher shaped and finished by her training and experience abroad, thoroughly imbued with the ideals of the æsthetic and classic in music. Her pupils show the bent of their training in the same direction.

At a meeting of the Board of Trustees of the College of Music held Thursday, February 17, in the office of J. G. Schmidlapp, Union Savings Bank, the following resolution was unanimously adopted:

"Resolved, By the Board of Trustees of the College of Music of Cincinnati, that after having given Mr. Hinkle's paper the consideration which is due to the views of every stockholder, it is our unanimous opinion that the best interests of the college would not be subserved by a termination of Mr. Van der Stucken's contract as suggested in said paper, the policy of the college during the last year having been dictated by the Board of Trustees."

Miss McIntyre and Mrs. Corinne Moore Lawson have been engaged as soloists for the May festival.

J. A. HOMAN.

Chas. A. Rice.

The prominent tenor Chas. M. Rice has been engaged for the coming year as soloist at Dr. Parkhurst's Church. This change will allow Mr. Rice the additional liberty needed to fill his concert engagements. Mrs. Rice is at present filling the position of solo contralto at St. Patrick's Cathedral, this city, for Miss Mary Louise Clary, who is absent on concert tours.

Kallenborn-Beyer-Hane Quartet Dates.

The dates of the last two concerts have been changed. March 9, at Carnegie Chamber Music Hall, Rudolph Zwintscher, pianist, will assist in this program:

Quartet, op. 34 (first time).....Klengel
Op. 17, No. 3.....Rubinstein
Sonata (cello and piano), op. 32.....Saint-Saëns

Last concert, April 14, Heinrich Meyn, baritone, will assist.

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THOMAS CONCERTS.

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NEW YORK.

FIRST CONCERT.

NEW YORK, Tuesday Evening, March 1.

SOLOIST.....JOSEF HOFMANN.
Symphony No. 5, C minor, op. 67.....Beethoven
Concerto for piano, No. 4, D minor, op. 70.....Rubinstein
Tone Poem, Don Juan, op. 20.....Richard Strauss
Piano solo.....
Vorspiel, Lohengrin.....Wagner

SECOND CONCERT.

CARNegie HALL.

Concert Français donné par l'Orchestre de Chicago, M. Theodore Thomas, Chef d'Orchestre, en l'honneur de nos hôtes distingués, M. Alexandre Guilmant et M. Raoul Pugno, Lundi, le 7 Mars, à 8 heures 1/2 du soir.

PROGRAM:

Ouverture du Roi Lear.....Berlioz
(Pour Orchestre.)
Variations Symphoniques.....César Franck
(Pour piano et orchestre.)
(Pour la première fois en Amérique.)
Poème Symphonique, Le Chasseur Maudit.....César Franck
(Pour Orchestre.)
Adoration.....Guilmant
Allegro, op. 81.....
(Pour orgue et orchestre.)
Intermède.
Poème Symphonique, Le Rouet D'Omphale.....Saint-Saëns
(Pour orchestre.)
Cinquième Concerto.....Saint-Saëns
(Pour piano et orchestre.)
(Pour la première fois en Amérique.)
Méditation.....Ch. Lefebvre
Final à la Schumann, Sur un Noël.....Guilmant
(Pour orgue et orchestre.)
Suite d'orchestre, Les Erinnyes.....Massenet
Prelude, Scène Religieuse. Entr'acte. Finale.
(Violoncelle obligé, M. Bruno Steindell.)

THIRD CONCERT.

WEDNESDAY EVENING, March 2.

SOLOIST.....POL PLANCON
Symphony, G minor (Kochel, 550).....Mozart
Aria, Caspar, Der Freischütz.....Weber
Overture, Coriolanus.....Beethoven
Fantasia, F minor, op. 108.....Schubert
Adapted for orchestra by Felix Mottl.
Serenade, The Damnation of Faust.....Berlioz
Suite, Scenes de Ballet, op. 52.....Glazounow
Preamble, Marionettes. Mazourka. Scherzine.
Pas d'Action. Danse Orientale. Valse.
Polonaise.

FOURTH CONCERT.

SATURDAY AFTERNOON, March 12.

SOLOIST.....JOSEF HOFMANN.
Symphonic suite, Scheherazade, op. 35.....Rimsky-Korsakoff
The Sea and Sinbad's Ship.
The Narrative of the Calender Prince.
The Young Prince and the Young Princess.
Festival at Bagdad. The Sea. The ship goes to pieces on a rock surmounted by the bronze statue of a warrior.
Conclusions.
Concerto for piano, No. 4, in C, op. 44.....Saint-Saëns
Invitation to the Dance.....Weber
Orchestration by Felix Weingartner.
Piano solo.....
Tone poem, Thus Spake Zarathustra.....Richard Strauss

FIFTH CONCERT.

MONDAY EVENING, March 14.

SOLOIST.....MADAME NORDICA.
Suite, No. 3, D major.....Bach

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Symphony No. 2, D major, op. 73.....Brahms
Scene and aria, Ah Perfido.....Beethoven
Isolde's Liebestod, Tristan and Isolde.....Wagner
Introduction. Closing scene.
Kaisermarsch.....Wagner

SIXTH CONCERT.

WEDNESDAY AFTERNOON, March 16.

SOLOIST.....M. YSAÏE.
Symphony No. 4, D minor, op. 120.....Schumann
Concerto for violin, D major op. 61.....Beethoven
Overture, Tragic, op. 81.....Brahms
Symphonic poem, Les Eolides.....Franck
Chaconne for violin.....Bach
Festival March and National Hymn.....Kaun

SEVENTH CONCERT.

SATURDAY AFTERNOON, March 19.

SOLOIST.....JOSEF HOFMANN.

Beethoven Program.

Overture, Leonore, No. 2.
Symphony No. 9, D minor, op. 125.
Concerto for piano.
Overture, Leonore No. 3.

Hardman Hall Musicale.

THE third matinee musicale under the auspices of
Hardman, Peck & Co., took place Tuesday after-

noon, the following excellent program being given:

Duo, mandolin and harp-guitar, Fantaisie "Il Tro-
vatore".....Verdi
Messrs. Willard and Bartlett.

Tenor solo, Fiore che langue.....Rotoli
John G. Wiedenmayer.

Soprano solo, La Reine de Saba.....Gounod
Mme. E. Le Sassi.

(Late of the N. O. Grand Opera Company.)
Piano solo, Paraphrase from Rigoletto.....Liszt-Verdi
Miss Marie Louise Cadmus.

Baritone solo, Eri Tu, Ballo in Maschera.....Verdi
George A. Chapman.

Duo, mandolin and harp-guitar—
Intermezzo from Cavalleria Rusticana.....Mascagni
Spanish Dance No. 2.....Moszkowski

Tenor solos—
Allah.....Chadwick
Oh! Fair, Sweet and Holy.....Canto
John C. Wiedenmayer.

Piano solos—
Spring.....Grieg
Saltarello.....Speidel

Baritone solos—
My Love is Like a Red, Red Rose.....Brandeis
Ramsey Town (a traditional folksong of the Isle
of Man.)

George A. Chapman.
Soprano solo, Alla Stella Confidente.....Robaudi
Mme. E. La Sassi, 'cello obligato by Mr. Knell.

Orton Bradley, Harvey Wygant, Emil Knell, accom-
panists.

The concert was under the direction of Phipps & Cam-
pigliio, the well-known managers.

Ysaye.

The violinist Ysaye appears with the Thomas Orches-
tra at the following places this month: Philadelphia,
March 2; Baltimore, March 3; Washington, March 4; New
York, March 16; Worcester, March 21; Boston, March 22,
and Providence, March 23.



CHARLES MEEHAN,

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Burmeister's Piano Concerts in Germany.

WILLY REHBERG, the great Swiss pianist, performed
at the last Philharmonic concert in Leipzig the D
minor piano concerto by Burmeister. The pianist achieved
a sensational success with this fine composition, which was
praised also by the severe Leipzig press in glowing terms.

Prof. Bernhard Vogel, the eminent critic, wrote as fol-
lows: "Mr. Rehberg deserves great credit for introducing
the novelty of the program, the D minor concerto by
Richard Burmeister. This work, written in four parts,
excels throughout by a sway and temperament which
breaks out especially in the first allegro. The form of the
latter must also be praised for its compactness and round-
ness. A noble cantilene is the feature of the Lento, while
the piquant intermezzo is full of animation and humorous
sparks. The finale begins with a march. Altogether a
very remarkable novelty, which overshadows many similar
works by other composers of great reputation.

Eppinger Conservatory Concert.

The faculty and pupils' concert of the Eppinger Con-
servatory of Music, 829 Lexington avenue, Samuel Ep-
pinger, director, occurred last Friday, February 25, at
"The Tuxedo," Madison avenue, corner of Fifty-ninth
street, with this program:

Trio No. 3. For piano, violin and 'cello.....Beethoven
Messrs. Eppinger, Knoll and Taussig.

Vocal, Nocturne.....Chopin
Vocal, Serenade.....Gounod

Miss Mathilde Gerlach, soprano.
Violin Solo. Gondoliera and Perpetuum Mobilité
(from Suite).....Ries

Emanuel Knoll.
Vocal, O Don Fatale (from Don Carlos).....Verdi
Vocal, Knowest Thou the Land (from Mignon).....Thomas

Miss Bella Tomlins, contralto.
Piano Solo, Serenade.....Hiller
Piano Solo, Etude.....Ravina

Master Harry Roth, pupil.
Vocal, Duet from Ernani.....Verdi
Sig. G. Ponsi, tenor, and Miss Tula Xiques, pupil.

Piano Solo.....Mendelssohn
Concerto in G minor (second and third movements).
Miss Jeannette Schwabe, assistant and pupil.

Accompanied on second piano by Samuel Eppinger.
'Cello Solo. Andante.....Goltermann
'Cello Solo. Vito.....Popper

Leo Taussig.
Flute Solo. Favorite de Vienna.....Terschak
Hugo Wittgenstein.

Orchestral Selection from Tannhäuser.....Wagner
Orchestrated by Samuel Eppinger.

Violins, Messrs. Knoll, Binkhak, Hauser; 'cello, Leo
Taussig; bassos, Messrs. Kalkhof, Willing; flute, Hugo
Wittgenstein; clarinet, Carl Reinecke; cornet, Philip De
Blasi. Samuel Eppinger, pianist and director. Otto
Kinkel, assistant accompanist.

This was one of the most brilliant affairs the writer has
been privileged to hear in many months. The hall was
crowded with interested auditors. Harry Roth, appearing
ten or twelve years of age, yet plays like a young master.
Miss Gerlach's voice is high, clear and flexible, her trill
perfect. Miss Tomlins has a large, expressive voice, and
sang well. Mr. Knoll played the Adagio of Bruch with
soul and the "Perpetuum" with much dash. The Verdi
duet displayed Miss Xiques' voice to advantage, and Miss
Schwabe played brilliantly. The other numbers were re-
ceived with enthusiasm, and Samuel Eppinger, the
director, himself participated in the most successful ones.
He is doing earnest, highly successful work.
The next concert is awaited with interest.



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Music in Mexico.

OFFICE NEW YORK MUSICAL COURIER,
Calle de Ortega 28,
CITY OF MEXICO, February 20, 1898.

GOSSIP HERE AND THERE.

Encarnacion Payen, of New Orleans Exposition fame, and more recently in New York during the Grant memorial ceremonies, has received permission of President Porfirio Diaz to visit New York with his musically mighty eighty musicians. The President's band expects to delight New York audiences in April.

While "rummaging" through some native and Spanish musical compositions I have found that the theme of the "Danza de la Rateros," in "La Grand Via," an operette (petty thieves), by Churca y Val Verde, published in 1884, is identical with the song of "The Cambodians" in "Wang." This is a fine olla podrida.

Señor David, of Wagner & Leven, left for New York last week with letters of introduction from your correspondent. His missions in New York are as multifarious as they are mysterious, and his return to Mexico is looked forward to by a large circle of friends in social and business circles.

Señorita Maria Louise Ritter contemplates a series of three concerts, under the direction of Señor David, at Wagner & Leven's Salon, on April 13 and 26 and May 7. She is an artist of international repute, having studied in Paris, played before Alfonso XII. of Spain, and very recently before President Diaz and Donna Carmen, his wife.

In musical circles here three names are continually on the tongues of the musically ambitious and promoters of musical enterprise coming from the United States and Europe. They are Ysaye, Pugno and Gérardy.

The musical world here is daily expecting to read of the date for the opening of subscription books for the Ysaye concerts here in latter April or early May, and the regular boxholders of the Teatro Nacional are "gray" answering questions, communications from Puebla, Pachuca and Orizaba coming daily. Señor Felipe Sandoval, of the Nacional, says that not since the Patti-Tamagno concerts here have the public taken such an interest in the contemplated musical season, or official circles seemed more on the *qui vive*.

LOUIS GAMB—GABRIELLE PIVADIÈRE.

The French colony in this city has been on their "tip-toes" ever since the invitations for the nuptial ceremony of the above contracting parties were issued. In consequence thereof the Church of Our Lady of Lourdes, on Collegio de Ninos street, was crowded to the doors. The church was beautifully decorated with fresh cut flowers, and the illumination from hundreds of candles made, indeed, a pretty picture.

The Church of Our Lady of Lourdes is patronized by the French and American colonies, and is presided over by Padre Gentes, S. M., at one time professor of rhetoric at Paris, subsequently parish priest at San Francisco, Cal.

The strains of Bartholdy-Mendelssohn's "Wedding March" apprised the assembled congregation of the arrival of the bridal couple, and soon they were seen majestically wending their way down the centre aisle toward the altar,

where they were received by the good padre, who, after a short, well-chosen address, pronounced them man and wife. Padre Gentes was assisted by Padre Rousselon, who also said mass.

The musical program, under the able direction of Senor Rosendo Romero, was well given, and comprised the following numbers:

Wedding march (from Midsummernight's Dream) Mendelssohn
Nocturne, op. 27, No. 2 Chopin
Gloria (Domini Deus) Mass of St. Cecile Gounod
Sanctus, from Mass of St. Cecile Gounod
Benedictus, from Mass of St. Cecile Gounod
Ave Maria Gounod
Wedding march from Lohengrin Wagner

The ceremony was conducted in French, and during a short intermission the bridesmaids, attended by their groomsmen, made their rounds with prettily decorated contribution boxes, which were returned well filled. Collections were for the poor of the parish. The groomsmen were Adolphe Lucien Gambu and Hurberto Andragrez. The bridesmaids were Blondel Tamaes and Helene Magdalene Maurer.

After the ceremony the guests proceeded to the "Tivoli," where a sumptuous banquet awaited their attention.

TESCHNER.

A Correction.

From authentic sources it appears that Miss D. Goodsell is not the soprano of the Temple Emanu-El choir in San Francisco, as previously stated. Miss Daisy Cohn, also one of California's sweet singers, occupies this position for the past three years, and is the possessor of a beautiful voice. On account of her very satisfactory work, she still holds the position as leading soprano in the above-mentioned choir. The other soloists are chosen from the best local talent, and the work of the Emanu-El choir is considered superior to that of any choir in that city. It is under the able direction of E. J. Stark, cantor of the Temple Eman-El, who, with his phenomenal baritone voice and artistic singing, has gained a name of note throughout the Pacific Coast. Wallace Sabin is the organist.

More d'Arona Triumphs.

The following notice speaks for itself:

Middletown has at this time the best male singer it has ever had in its history in the person of G. M. Kline-line, which was fully proven at the organ recital of last evening. The pieces he sang, while of a purely devotional character, yet demonstrated fully to those listeners whose musical knowledge and general culture is unquestioned, the tone production as well as phrasing, showing what talent and technic are produced by intelligence, and when directed by such a world-wide celebrity as Mme. Florenza d'Arona. It is to be hoped that in the near future he will appear in a more florid style of music, which will show to a fuller extent his noted teacher's great worth.—Middletown, Pa., Local Press, February 19, 1898.

Mr. Kline-line takes four lessons per week, traveling 400 miles in order to do it; but d'Arona pupils never think of distances. They come from Boston, Springfield, Holyoke, Washington, Baltimore, Philadelphia, &c., for regular lessons, and all parts of the United States are represented in New York's resident pupils. America is not slow to recognize this great teacher in its midst, but it will take some years before it fully realizes the extent of her worth, and in the meantime Paris may claim her. Already there is a rumor afloat to that effect.

Sunday Night Innes Concert.

INNES and his "Famous Fifty" will give a concert at the Manhattan Theatre on Sunday night that will undoubtedly bring out the always enthusiastic following of this brilliant director, composer and soloist. The success of this band has come to be one of those things that one may always expect, at least as long as it has its present director. Innes, with his personality and versatility, is a band in himself; everyone admits that.

The band has just finished its twenty-third semi-annual tour, and comes to New York on Sunday after a universally successful series of concerts in the South. The unique and distinctive characteristics of this well organized and well trained body of musicians has met everywhere with intelligent appreciation. One of the great successes of the season has been Innes' new and captivating march, "Love Is King." The concert Sunday night will be grandly patriotic, and with Innes leading there will be no lack of the quality that stirs.

In addition to Innes' own trombone playing there will be a number of eminent soloists. Emil Kencke, the cornetist, has remarkable tone, technic and brilliancy. Mme. Rosa Linde, the contralto, and a woman of remarkably pleasing personality, and O. Edward Wardwell, the euphonium soloist, are some of the other artists who will assist.

Obituary.

A CABLEGRAM from Bremen, Germany, announces the death of Carl Dieckman, a gentleman who was widely known and respected in this country, where he had been for twenty-three years connected with the late firm of Decker Brothers, piano manufacturers, of New York city. Mr. Dieckman had made many warm friends and admirers by his uniform courtesy and unremitting devotion to duty, which latter indeed implanted in him the painful disease that finally at the premature age of forty-six years brought his useful life to an untimely end. Mr. Dieckman went to Europe a year ago to consult eminent specialists regarding his ailments, and after vainly seeking in travel renewed health he finally, a month ago, returned to the place of his nativity, Bremen, where he died.

Kaltenborn's Doings.

Franz Kaltenborn was the violin soloist at Dr. Gerrit Smith's 238th free organ recital February 14; also, with 'cellist Beyer-Hané, at the Fourth Teachers' College Glee Club concert, February 16; both gentlemen soloists at the fifth popular concert, Second District, Cooper Union, February 18, Miss Margaret Gaylord also assisting; and also at the third musicale, Clinical School for Girls, 2034 Fifth avenue, where Mr. Kaltenborn is associated with Mr. Mildenberg in the musical department of the schools.

Blanche Duffield.

A pupil of Lena Doria Devine, this young woman has been brought up in strict Lamperti methods. She sang at a recital at the Hotel Endicott last Thursday evening, winning encores for both her numbers. She came out gloriously with the high E flat and F (above the staff) in Bellini's "Qui la Voce," from "I Puritani," creating quite a stir of astonishment in the audience, followed by enthusiastic applause. She sang Mrs. Beach's "Fairy Lullaby" and Wilson G. Smith's "If I But Knew" as encores. A well-known conductor from out of town has offered her \$1,000 salary if she will remove thither.



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MR. EMIL KENEKE, Cornet.
MR. O. E. WARDWELL, Euphonium.
MISS BERTHA WEBB, Violin.
MR. J. WHITE, Trombone.
MR. F. N. INNES, Trombone.

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CAVALLERIA RUSTICANA, by Mascagni (Italian and English).	1.50
CARMEN, by Bizet (French and English).	2.00
FAUST, by Gounod (Italian and English).	1.50
FLYING DUTCHMAN, by Wagner (German and English).	1.50
LOHENGRIIN, by Wagner (German and English).	1.50
ROMEO AND JULIET, by Gounod (French and English).	2.00
SAMSON AND DELILAH, by Saint-Saëns (English).	2.50
TANNHAUSER, by Wagner (German and English).	1.50



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NEW YORK, February 28, 1898.

SIEGMUND DEUTSCH is probably as well known as any violin teacher we have. I was interested not long since in hearing a little eight-year-old pupil of his at her regular lesson. The child played:

Etude (Spohr arr. for two violins).....Fiorillo
Etude, No. 24.....Dont
Sonata in G minor.....Tartini

The very difficult study in chords by Dont was being learned nicely, and the repose, earnestness and well-developed technic of the little child gave promise of much for the future. The teacher is to be congratulated in having such a talent to work on and with, and the pupil in possessing an up-to-date, wideawake instructor, a man of solo and orchestra experience.

The Russian basso, Edward Bromberg, has recently been the subject of complimentary comment in these columns, and I am enabled to-day to print a few lines sent him by one who is claiming considerable attention at present in the musical world. On Friday, February 18, he had the honor of having as his guest at his studio Alexander Siloti. He sang for the latter two songs with his own accompaniment. A few days later he received from him the following letter:

"DEAR MR. BROMBERG—I send you my best thanks for your excellent singing. It affords me much pleasure to say that you possess a beautiful voice and a wonderful method.

"Your phrasing and sentiment are noble.

"With my best regards, I remain,

"Very sincerely yours,

A. SILOTI."

Hermann Spielter, that sterling conductor, composer and teacher of harmony in the New York College of Music (Alex. Lambert), has resigned the directorship of the Beethoven-Männerchor. His prize chorus, "Valse Carissima," was sung at the last "Musurgia" concert, February 14, and also at the Banks' Glee Club concert, last Tuesday. Brother Spielter has within three months also been blest by the arrival of an "opus 2."

The following letter from Miss Ina L. Thursby, sister of Miss Emma Thursby, is self-explanatory:

34 GRAMERCY PARK.

This last autumn I wrote you about a young girl my sister brought back with her from Boston, Mass., to study with her. She has a marvelous voice—dramatic soprano—and has made great progress since she came. It is a voice that will soon be heard from, although she is but fifteen years old. Madame Melba, who only heard her sing the day she left the city, was so delighted with her voice that she telegraphed my sister to bring her on to Boston to sing for Mr. Damrosch and Mr. Ellis at the theatre to-day. Mr. Grau has also sent to have her sing for him, but he sails for Europe before she returns from Boston. I think she is destined to become one of our great artists of the future, as Madame Nordica, when she heard her on Monday, said she should expect her to become her successor.

I inclose a notice of her recent appearance at the Lynn Musical Association.

Yours,

INA L. THURSBY.

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The notice, which was from the *Daily Evening Item*, was in part as follows:

Of Miss Farrar it may be said that Lynn enjoyed a treat that is not common in the privilege of hearing her. Not a few of the audience were surprised to see trip upon the stage a miss in the skirts of school-girlhood, and with all of the modesty of a damsel of sixteen, which is just what she is. The surprise was greater when from this girlish figure and face came forth such a wealth of musical tone as has seldom been heard in this city. In Miss Geraldine Farrar is doubtless the beginning of a musical future of rare ability and commanding attainment. Clasp her hands in the most artless fashion she began to sing as one who simply brings to the appointed hour a task faithfully prepared and joyously rendered.

May Brown, in collaboration with Miss Grace Povey (a Joseffy pupil), gave a musicale at her studio a week ago. She is known as a first-rate violinist, and Miss Povey is a pianist of unusual musical temperament, the possessor of a beautiful touch, as should be expected from a Joseffy pupil. The program was as follows:

Suite.....Goldmark
Petite Suite.....Cesar Cui
Au Crépuscule.
Sérénade.
Sonata—A major.....Händel
Sonata—G minor.....Grieg

In a private letter Miss Brown very modestly says:

"It was an invitation affair, and seemed a great success.

I wish you could see my program cards. A clever, artistic friend drew charming little india-ink sketches of antique musical instruments on them. I would send you one, but the audience carried them off home!"

Bertha Bucklin, another violinist well known to fame, is having a busy season. These are some of her recent dates: January 21, Jamestown, N. Y.; January 25, Brooklyn; February 8, Danbury, Conn.; February 20, All Souls' Church, New York; March 1, Waldorf-Astoria, Miss Feilding Roselle's recital.

Miss Kate Stella Burr, accompanist, played this program a week ago at Mr. Arter's studio, at the song recital given by Miss Effie Stewart, soprano, and Emilio De Gogorza, baritone:

Tribute de Zamora.....Gounod
Printemps Nouveau.....Vidal
Amour d'Automne.....
La Rosée Etincelle.....Rubinstein
Canto del Presidiario.....Alvarez
Elo aux Enfers.....Godard
At Parting.....Rogers
Madrigal.....Harris
Duo de Hamlet.....Thomas
To-night.....Gilder
Could I.....Tosti
Barcarolle.....Hess
Alleluia d'Amour.....Faure
Si Vous Saviez.....Binet
Amoroso.....Chaminade
Serenade d'Ascanio.....Saint-Saëns
Ario, Le Roi de Lahore.....Massenet
Aria from Cavalleria Rusticana.....Mascagni

Samuel Blight Jones sends me these press notices, presumably because he is proud of obtaining such comments on his singing:

Mr. Johns is simply an expert vocalist, and in addition has the genial manners and refined presence of a thorough gentleman.—*Sedalia (Mo.) Gazette*.

Mr. S. B. Johns has a good and musically toned voice, and his singing is done excellently well and in good taste.—*Cleveland Leader*.

Mr. Johns has a peculiarly sweet, smooth voice, under perfect control. In the most difficult passages it evi-

denced high cultivation. He responded to an encore with a beautiful lullaby.—*Canton (Ohio) Repository*.

Charles Heinroth's seventh organ recital occurred a fortnight ago at Ascension Church, Fifth avenue and Tenth street, with this program:

Etude Symphonique.....Bossi
In Paradisum.....DuBois
Vocal Solo, Im Herbst.....Franz
Rhapsody, No. 2.....Saint-Saëns
Sonata, A minor.....Rheinberger
Cantabile, B minor.....Loret
Alleluia, E flat major.....Dubois

The recital again brought to public view the brilliant young organists specialties, viz.: An all-sufficient manual technic, tasteful registration and stupendous pedal technic; this latter the result of long and arduous application. I know of no one whose feet seem "so like fingers" as Heinroth's.

His eighth recital occurs to-day Wednesday, at 3:30 P. M.

Tom Karl has returned from his Washington trip, where he went to sing at the White House. The disaster to the Maine, however, disarranged the affair, so that no formal musicale was given. Instead, Mr. Karl sang for Mrs. McKinley and the President privately, a few friends coming in. At the President's particular request he sang that old favorite "Kathleen Mavourneen."

Edward Mayerhofer's "Wedding March" is hereby recommended to you. It is tuneful, original, bright, unhackneyed—in a word, a grade three piece of unusual merit. The well-known and highly respected piano pedagogue, whose pupils' recital in Yonkers was last week here mentioned in detail, finds time to compose some very interesting music.

Meehan-Lee Recital.

This affair occurs Thursday, March 10, in Assembly Hall, Mrs. Joyce's trio also participating. Mr. Meehan, well known as a male soprano, in which capacity he is in demand over all the country, will sing several of his best sacred and secular songs as well as coloratura arias. William H. Lee's noble baritone voice will be heard in solo, as well as duets with Mr. Meehan. They gave a similar recital in New Haven several weeks ago, when the *Journal* of that city said:

Mr. Charles Meehan, who is familiar to those interested in musical affairs as a male soprano, who has enjoyed considerable success in concert work, both in this country and in Europe, has not been heard in New Haven before in concert work. Mr. Meehan participated most enjoyably in the recent consecration services at Trinity Church, and the interest which was aroused at that time probably accounted in a large measure for the numerous attendance last evening. Mr. Meehan sang last night two German songs, "Ich Liebe Dich," by Mildenberg, and a well-known song by Oscar Weil, and later an English serenade by Gilder. In addition there were two encore numbers, Guy d'Hardelot's "Dit Oui, Mignon" and the ancient and honorable "Coming Thro' the Rye." It would have added to the interest of the program if Mr. Meehan had sung something from the coloratura repertory in which there would have been an opportunity to show the flexibility and range which his voice is said to possess. He proved, however, in the selections chosen that he is endowed with musical temperament of no common order. He sings with great intelligence and the only limitations proceed from the nature of the voice itself. The voice is used with skill, and some of the mezzo-voce effects are remarkable. Mr. Meehan is a pupil of Mr. Lee, and Mr. Lee certainly deserves credit for his excellent training. The audience was most enthusiastic over Mr. Meehan's performance, and there was no possible doubt of his success here.



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"The Gypsy Baron."

THE announcement made some time ago that Strauss' "Gypsy Baron" was to be brought out by the Castle Square Company aroused pleasurable anticipations. These hopes were not altogether realized Monday night. The music is not at all comparable to that of the "Fledermaus," and man opportunities for Hungarian musical color, which the character of the opera affords, seem to be lost sight of by Strauss. The music is merry and tuneful in places, but as a whole lacks invention and is not rich enough in orchestration.

The chorus did its very best, however, and the usual waves of enthusiasm were dashed over it by the audience. The grand finale, the march song, was a spirited, well-sung climax, and received a patriotic tinge by the addition of "Stars and Stripes Forever," played by the orchestra and a stage band. The patriotic interpolations in the third act, however, and the references to Spain, appealed mainly to the gallery.

As to color, stage setting and costumes and the vivacity of the acting no word can well be said save of praise. The picturesque gypsy encampment, the ruined castle, the sheet of water and the excellent grouping in the first act, and the moonlight scene changing to sunrise, the evolutions of the chorus, and the general joyousness of the third act, left a brilliant impression.

The story upon which the opera is based is amusing from its confusion—and it brings into action a delightful disarray of characters, as will be seen from the cast; examples of all classes, the nobility, public functionaries, soldiers, pig dealers, gypsy cronies and the fascinating gypsy long-lost daughter—a true omnium gatherum.

Sandor Barankay, the Gypsy Baron..... Jos. F. Sheehan
Count Homonay, a recruiting officer..... W. G. Stewart
Count Carnero, a royal commissioner..... E. N. Knight
Kalman Zsupan, a rich hog raiser..... Wm. Wolff
Ottokar, son of Mirabella..... Arthur Wooley
Pali, gypsy..... Chas. Scribner
Zoszi, gypsy..... W. E. Brockmeyer
Sani, a young gypsy girl..... Miss Nita Carritte
Czipra, an old gypsy woman..... Miss Lizzie Macnichol
Arsena, daughter of Zsupan..... Miss Grace Golden
Mirabella..... Miss Bessie Fairbairn

Joseph Sheehan covered himself with honor as the Gypsy Baron; his acting constantly improves; Arthur Wooley sang unusually well, and William Wolff sustained his reputation as an excellent comedian. Setting aside the beauty of form, feature and costume of Miss Nita Carritte the women of the cast offered no special features of superior excellence. Miss Lizzie Macnichol's part was not an attractive one, although she made the most of it. Miss Golden sang and acted conscientiously in her subordinate role, and Miss Bessie Fairbairn acted with spirit. Miss Carritte received many recalls. Her gypsy song, "O Have a Care," revealed the qualities of her voice, its timbre and volume, to good advantage, and the swing of the accompaniment was inspiring.

"Nanon," Genée's comic opera, is in course of preparation, and will probably be given March 7.

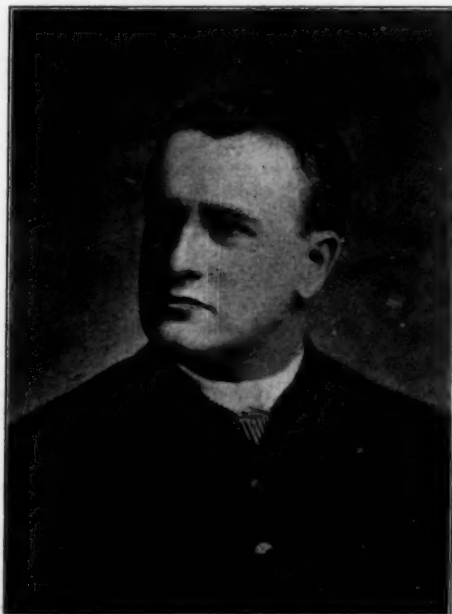
A. F. W. MACCOLLIN,

STAGE DIRECTOR.

Mr. MacCollin, the busy stage director at the American Theatre, is a man of affairs and an experienced man of the world. The story of his life may soon be told, but not so easily the story of his work. That must be seen to be fully appreciated. Probably more than any one man a stage manager is absolutely indispensable to the success of a play. Others may be replaced much more quickly. But a good stage manager's motto is *multum in parvo*. He must be everything in turn. As Percy Winter declared, "He must be an actor, a musician, a dancer, an artist, a mechanic, a swordsman, even, odd as it sounds, a dressmaker. That is, he must know enough about dressmaking to advise the ladies of the company as to the styles in which their costumes should be fashioned and as to the use

of colors. * * * The success of a play often depends almost entirely on the stage director; he it is who does the hardest work, and is apt, in the end, to get little of the credit and all of the blame. He must know his company, their limitations, their possibilities and their varying temperaments, and so in addition to his other accomplishments, he must also be something of an expert in human nature."

He must direct the carpenters and be a peacemaker in time of trouble; must know when to be stern and when to be amiable, when to guy an actor and when to appeal to his reason. He must know every one's part and how he ought to act it, know every step of the chorus, every effect of light and color, and every stage property that should be used in any certain play. To know all this is not quite so serious a matter when eight or nine weeks are allowed for rehearsal. But when, as at the American



A. W. F. MACCOLLIN.

Theatre, a new opera is put on, with rare exception, every week—it is a different matter.

Ask Mr. MacCollin a few questions and you will learn that he makes a diagram of each setting of an opera and a "description"; he makes an electric "plot" in order to know where each light should appear; if there is a stage dance he places all the figures on paper and calculates the number of steps for each.

In the march of "The Gypsy Baron," for instance, which is being played this week, there are more than five hundred steps and each movement is mathematically calculated so as to proceed by 16's and 32's. Watch the chorus girls carefully and you may see their lips move, perhaps, as they count their steps. Order is the first law of the stage, Mr. MacCollin says with conviction.

The discipline which he enforces—but always courteously—is one element of his success, and having been an actor and a good one, his word is respected though his ideals are not always lived up to. He is constantly striving for improvements, and by his energy he makes others strive for it too.

His first experience in the art of discipline was in the army. He was the first and probably the youngest drummer boy that entered the war. He stole away from home when about twelve years old and joined the Seventeenth Pennsylvania Regiment, Company D. He stayed three

months, returned home, then enlisted, played his part well as a soldier and came back major of the Nineteenth Pennsylvania.

His experience as an actor began with juvenile parts in a stock company with Edwin Booth. He was the original Ralph Rackstraw in "Pinafore," and appeared as that nautical hero 264 times; then he went with the D'Oyly Carte Company for three years as principal comedian; then with McCall and afterward with Rice and Stetson until he formed his own company, conducting it for seven years and up to the time he joined the Castle Square Company in Philadelphia. He has now been with the latter a little less than two years. He has brought out sixty-seven operas, including "Aida," "Rigoletto," "Faust," "Mignon," "Fra Diavolo," "Carmen," and varying in style from "Lohengrin" to "The Little Tycoon." Of the "Lohengrin" and "Aida" which he directed the Philadelphia Ledger said it was "the acme of good stage management."

Mr. MacCollin speaks in the highest terms of the unanimity of sentiment in the Castle Square Company and of the good feeling which prevails from the president, Mr. Savage, to the least important chorus member. All are striving in common for one purpose, the best possible representations that can be given. Exchanges of opinion, reciprocal suggestions for improvement and thought for the general welfare all help to make the stage manager's work lighter. Mr. Savage himself constantly considers the comfort of those who are working so faithfully to establish opera in English on an artistic basis, and Mr. MacCollin has much to say of Mr. Savage's courtesy and consideration.

Mr. MacCollin's characteristics are indicated in his picture, but that cannot fairly portray the keen, quick intelligence and the direct, frank nature which, united with kindness, help to make the stage director of the American Theatre the right man in the right place.

E. C. Towne.

E. C. Towne met with great appreciation for his fine interpretation of the tenor role of the "Creation" with the Oratorio Society of Wheeling, W. Va., on February 10. The following laudatory notice is taken from the Wheeling Intelligencer of the succeeding day:

The soloists were equal to the severe test in store for them. They opened the performance with vocal selections not anticipated at the outset of the engagement, and by those renditions won their way at once to public favor. Mr. E. C. Towne, tenor, sang a double number, and did not respond with another to the hearty applause which greeted it.

Mr. Towne earnestly carried his part of the oratorio, and his solo in the second part, "In Native Worth and Honor Clad," was not eclipsed by any work of the evening.

Mary Louise Clary.

Mary Louise Clary returns this week from quite an extended and very successful Western tour. She has heard, among other places, in Chicago, Milwaukee, Binghamton, Ripon College, De Pauw University and Memphis. A sample of the sort of criticisms she has been receiving is herewith reproduced:

It was left for Miss Clary to score the greatest success of the evening. No better mezzo voice has ever been heard here, and in the past four years at least no contralto has visited us who could compare with her for range and beauty of tone, marvelously fresh and soft, with a peculiarly penetrating though golden resonance. Her singing of "As Fields of Growing Corn" was delicious, and in the love duet and in her solos to Samson one cannot well paint the glorious tone and style—the exquisite subtlety of her interpretations.—Milwaukee Evening Wisconsin, February 23, 1898.

Miss Clary will leave this city next week for another little trip, this time singing in several concerts in Maine and the provinces of New Brunswick and Ontario.

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Socio-Musical Comment.

THERE are woes and woes, but none comparable to those of the musical reviewer who sees such an appalling embarrassment of richness about him that he feels like a paralyzed Cæsus unable to pick up his gold. Perhaps this metaphor is a trifle strong. All concerts do not glitter with the true yellow shine. But after the great golden concerts are over, the concerts that dazzle and coruscate, there is still a lot of interesting minor examples of what is being done in the busy concert world. Let us pick up some of these.

The Women's String Orchestra comes first on the list—place aux dames. Under the direction of Carl V. Lachmund, its organizer, its performances have proved more worthy of attention each season. The recent concert in Mendelssohn Hall marked another step onward; "L'Abeille," by Schubert, for sixteen violins in unison with string orchestra accompaniment, was played with delicacy and precision, and the accompaniments to David Bispham's songs indicated the orchestra's sympathetic qualities. Speaking of the first concert this season THE MUSICAL COURIER commented upon the improvement in precision, vigor and tone color. Mr. Henderson, of the Times, has just expressed the same opinion concerning the last concert. He says, "The orchestra displayed a good deal of precision, but the most interesting feature is the color which the young women put into their work. They play as if they were intensely in earnest, and there is a good deal of rhythmic swing and vigor in their work."

Another evidence of appreciation is afforded by the coming engagements of the orchestra. They will play at a grand concert in Washington March 8 under the auspices of prominent women, and under official patronage, for the benefit of families who suffered by the Maine disaster. They have also been engaged by Mr. Bowman to appear in Brooklyn with his "Temple Choir." Recently they gave a matinee at the residence of the Schermerhorn family.

MISS CADY'S RECITAL.

The recitals given by Miss Harriette Cady at the Waldorf-Astoria have had the prestige that is only possible when the music is unmistakably above the average. Miss Cady's piano playing is appreciated in the world of fashion by those who understand music, and it is appreciated in the musical world because it is good music, unmarked by mannerisms or self-consciousness, and unmarred by any meretricious display of cheap virtuosity. At her last recital, Saturday afternoon, she interpreted her solos decisively, with perfectly sure technic and with freshness of conception. Her best number from the poetic standpoint was MacDowell's "Prelude," the sentiment making itself very clear, neatly unwound, so to speak, from tangling figuration. The Toccata, by Mason, and the Polonaise, by Liszt, were technically interesting.

Mrs. Helen Hendrick's "Minuet," which Miss Cady played as the first of her solos, is yet unpublished. It well deserves publication, however; a dainty morceau it is, the main theme evincing a Schubertian vein of inspiration, and the whole composition well constructed and harmonized, and showing a very neat, if somewhat too florid, use of scale ornament. It is a question, though, whether many will play it well. But it deserves attention, and not because it was written by a woman and a New Yorker.

Leon Marx played the Saint-Saëns "Introduction and Rondo Capriccioso," the latter part with surprising technical skill and spirit. Although he may not soon be ranked among older artists by reason of his years, he may be by his talent. He also played the Sjogren Sonata with Miss Cady, but, as the first number on the program, it received until the last two movements a rather cold interpretation. The finale was not altogether sympathetic, but

there was a deal of satisfactory music in it, taken all in all.

Signor Farini's annual subscription concert in Carnegie Hall was not less interesting than was to be expected from the talent of those assisting. Nearly all were former pupils of Signor Farini, and most of them are now well known in professional life. Signor Farini himself added much to the value of the concert by playing all the accompaniments—no small task when they are played as these were, entirely from memory, for Signor Farini is at present unable to use his eyes. The pure Italian method taught by the distinguished vocal teacher showed to advantage in many of the solos, and particularly in the "Trovatore" cavatina and the Tower Scene, where all the voices blended in delightful harmony. Most of the selections were from Italian composers. Signor Buchignani aroused special enthusiasm by his fine baritone voice, skillfully trained.

A music evening last week at Mrs. Louise Gage Courtney's, Carnegie Hall, brought together many friends of Mrs. Courtney and of the pupils, who received with her. The principal musical features were furnished by the Courtney Ladies' Quartet (Miss Mead, accompanist), by Lewis Evans, who has a powerful high tenor voice, and by Willett Seaman, basso. Miss Courtney, who is only seventeen, has a limpid, pure soprano voice, and sang pleasingly. After the music light refreshments were served.

Permanent Orchestra.

NEW YORK, February 27, 1898.

Editors The Musical Courier:

WHAT is a Permanent Orchestra? Is it not a fixed body of players engaged under, one conductor to play orchestral music after thorough rehearsing for each concert so as to insure for a number of years the nearest possible approach to perfect symphonic work? That is what I and others with me always supposed a Permanent Orchestra to be. I suppose this is what Nikisch's, Paur's Thomas', Lamoureux's, Van der Stucken's and others are.

The concerts of Permanent Orchestras are regular, because such an institution depends upon regular subscribers for its continued maintenance. These subscribers consider it a combination of æstheticism, education, enjoyment and general musical culture. The programs are arranged far in advance, the soloists engaged months before the events, and the whole scheme outlined on the highest intellectual, artistic and musical altitude. It is, *per se*, an institution distinguished from all others and absolutely dissociated from any other, and the conductor is the sole commander, from whose decision there can be no appeal. If other conditions than these prevail it can be no artistic success, and it never has been an artistic or financial success when other conditions did prevail.

The scheme for a Permanent Orchestra now in progress may succeed, but on the lines laid down the body will be no Permanent Orchestra, and hence as such it must fail. The association of the orchestra with the opera and with Sunday evening popular concerts makes the effort abortive.

Society and fashion will control it, and these elements should not be identified with it except on the equality with the poorest subscriber. And why not? Because society and fashion have already decreed that the opera must not begin before December, as the fashionable people remain at Bar Harbor, Newport, Europe and Tuxedo until the end of November. Then they come home and seventeen weeks of opera ensue. That means, with one week preliminary rehearsals, eighteen consecutive weeks of opera rehearsing and opera work for the so-called Permanent Orchestra under two, three and possibly four different conductors.

With the completion of these eighteen weeks comes Ash

Wednesday, and society and fashion abandon the opera, which means the Permanent Orchestra also, and that ends the scheme as proposed until the next season. A few desultory concerts may be given, but they cannot be of an artistic calibre for the Permanent Orchestra has not been rehearsing symphony work, but has for eighteen weeks been playing a part or, in old operas, it has been accompanying.

Thus far I have discovered four elements in this proposed undertaking. The first represents the friends of Anton Seidl; the second the adherents of Walter Damrosch, and the third the old guard that always supports Theodore Thomas. There is also a number of people who, delighted with the artistic work of Emil Paur and, believing that he will after all not remain in Boston, quietly support him as a dark possibility. I may here add that it is indistinctly rumored that Richter or Weingaertner will come to Boston.

With these conflicting elements in agitation, even if a Permanent Orchestra does arise, it cannot secure the support of any of the defeated groups unless it is at least permanent in the accepted meaning. All that the disaffected element needs is an apology for not supporting the Permanent Orchestra, and that apology would be promptly supplied the moment the scheme transgressed by becoming a victim of an operatic speculator or a speculator in Sunday night concerts. And the disaffected would be justified.

Yours, AN EDITOR.

A Question.

Editors The Musical Courier:

IS it proposed to retain as concertmaster Mr. Henry Schmitt in case Mr. Seidl becomes the conductor of the permanent orchestra or are we to have a few first-class violinists? We need a Kneisel and Loeffler or a Max Bendix, or men of that stripe, and it has not yet been stated that such men would be employed, permitting the inference to go out that violinists of the Schmitt and the Roebbelen calibre would retain their positions. What will be done?

SUBSCRIBER.

[THE MUSICAL COURIER is unable to answer the question.]

Heinrich Meyn in Wheeling.

Heinrich Meyn achieved great success on his recent appearance in Wheeling, W. Va., with the Oratorio Society of that city in the bass solo work of the "Creation," as well as in the incidental portion of the program which preceded that oratorio. Here is one of the criticisms of this event:

Heinrich Meyn, baritone, from the very first proved his position as paramount. His voice is of beautiful quality and its use artistic. The interpretation of the "Toreador" song from "Carmen" was magnificent, and his encore proved a gem in every sense of vocal art.

Mr. Meyn sustained this favorable first impression throughout the evening, doing some exquisite solo work, notably in the first part and in trio and duet work in the second and third parts.—Wheeling Daily Intelligencer, February 11, 1898.

Clara A. Korn at Sorosis.

Mrs. Clara A. Korn, the well-known pianist and composer, played a polonaise of her own at a meeting of Sorosis, held at the Waldorf-Astoria on February 21. The following is from the Tribune of February 22:

"Mrs. Clara A. Korn, the composer, was present and played a polonaise which she had dedicated to Joseffy and an impromptu dedicated to Mrs. Theodore F. Sutro. Both of these numbers were received with great enthusiasm by the audience."

Mrs. Korn also played before the Wednesday Club, of Harlem, on February 23, with marked success.



HOTEL ST. GEORGE, February 28, 1898.

UNTIL other announcements are made the office of THE MUSICAL COURIER is at the above address.

I wish that I might have something more encouraging to tell about the actual condition of music in Brooklyn; but, as I can see it, things are not very flourishing. These remarks are brought about by the size of the house that greeted Fannie Bloomfield-Zeisler, and, as far as that goes, the house that greets everything and anything in Brooklyn. This condition has been growing more pronounced with every day, and when there is such an effect, there must be a radical cause. It is not always easy to find a cause, and even in searching for it I may be on the wrong track.

There are too many concerts given in Brooklyn in the first place, and things have come such a pass that no artist, whoever he be, has any drawing capacity whatever. There can scarcely be anything more pernicious than a prescribed course of concerts such as is offered by the Brooklyn Institute, which is arranged early in the season, before the people actually know who or what they want to hear. This arrangement presents a program for the season, which the members are supposed to support, blindly relying upon the judgment of a few to dictate what they shall or shall not hear.

The season advances, great artists make their appearance who have come after the Institute's plans are completed; but by this time audiences have been exhausted by dozens of insignificant musical affairs to which they have been pledged through allegiance to the Brooklyn Institute. The large affairs given by the Brooklyn Institute suffer also, because its own audiences, having exhausted themselves on the small concerts, depend upon the management to fill the houses at any and every cost, which actually means to fill them with free tickets, thereby cutting off its own source of support, to say nothing of any other musical ventures.

I cannot speak from seeing box office receipts. I have never seen any of them. I can only speak from seeing the houses, knowing the actual condition of how much money each house of amusement holds, knowing about the cost of the attraction, and afterward having dozens upon dozens of people tell me that they had all the tickets they could use, when the house was only half full at best.

The Brooklyn Institute, as a purveyor of music and entertainment in this city, is throwing things into such a condition that its own destruction is inevitable. Its own largest attractions do not draw. When Ysaye played under these auspices he did not draw, Siloti did not, Bloomfield-Zeisler did not.

The Boston Symphony is drawing fair houses only; is it drawing money? What about the artists who come afterward and whom the people would gladly support, but for the fact that those who pay money for amusements have bought course tickets for smaller affairs and the others have grown accustomed to get their entertainments for nothing and have gotten out of the habit of paying for tickets. Sembrich, who, with Campanari, was a greater treat than any of the other vocal attractions of the season, could not draw owing to the way the audiences are tied up; in fact, the whole story is told in a few words. The audiences are tied up in affairs they do not care to attend, and thus prevented from giving spontaneous support.

To-morrow (Tuesday) night the advisory board will have its annual dinner, when ways and means will be informally discussed as to the conducting of next season's campaign. The first move to make is to cut the concerts

down by one-half and to put them on a basis of money. There is no reason why the Brooklyn Institute cannot continue in the future as it has in the past, because it need not depend upon the department of music to pay its own indebtedness; it can draw from all the other departments to pay this deficit, which must of necessity exist. If I mistake not it has an appropriation from the city to work upon, so that it is not hampered through financial difficulty. Perhaps if it were it would be compelled to put its affairs on a different footing, and one by which the people would get better concerts and the artists might have the satisfaction of seeing good audiences who really cared enough about them to pay and come.

The great concert of the week was the piano recital by Fannie Bloomfield-Zeisler, which really was beyond criticism so satisfying was this witch of the keyboard from every standpoint. There is a *diablerie* in Mrs. Zeisler's playing which is too subtle to be translated into language; it is mingled with a poetry, a refinement, a sentiment and a musicianly as well as a feminine dignity which leaves her the "ewige weibliche" as well as an artist of most virile attainments. In light classics Mrs. Zeisler is doubtless unsurpassable, as the interpretation of Schubert's Menuetto and the Mendelssohn numbers revealed. Her Chopin playing was ideal, from the dreamy delicacy of the Berceuse to impassioned depth and dignity of the Polonaise, op. 53. Mrs. Zeisler's devotion to the composer's desire kept her from giving a free rein to the tempo, which nine out of every ten pianists do in order to place a great technic beyond a military dignity, which is the charm of this composition. In the Trio her octave work proved her previous self-control, for the outburst was enormous.

When I looked over the program I rather wished that Mrs. Zeisler had refrained from giving any transcriptions because I dislike them so much, but by the time her program was over I could only resent the fact that it had not lasted five hours. This program was given:

Toccata and Fugue, D minor (transcribed by Tausig). Bach
Thirty-two variations in C minor. Beethoven
Menuetto, op. 76, No. 3. Schubert
Caprice (transcribed by Schumann, op. 3, No. 2). Paganini
Song without words, op. 62, No. 6. Mendelssohn
Song without words, op. 67, No. 4. Mendelssohn
Scherzo, op. 16, No. 2. Mendelssohn
Mazurka, op. 7, No. 1. Chopin
Etude, op. 10, No. 4. Chopin
Etude, op. 10, No. 7. Chopin
Berceuse, op. 57. Chopin
Polonaise, op. 53. Chopin
Andante finale, from Lucia. Donizetti
(Transcribed for the left hand alone by Leschetizky op. 13.)
Rhapsodie, No. 13. Liszt

The second entertainment of the Hoadley Society was given in the concert hall of the Germania Club. The Hoadley Society is making great strides under the direction of Carl Venth, the well-known teacher and violinist. Many of these young players are pupils of his, and all did remarkably well. Applause was long and loud and well deserved. The soloists who assisted were Miss Alma Miehle, violinist, who played "Souvenir de Haydn," by Leonard; Miss Elsie Dehls, a contralto, who sang "Thou Wondrous Youth," Abt, with violin obligato by Venth, and Miss Nathalie Westbreck, pianist, of Philadelphia, who played Grieg's "Volksleben."

A pupils' recital, which was of such merit that it might have been accorded the name of concert, was given on Saturday afternoon at Chandler's by the pupils of Mme. Bertha Grosse-Thomason. I can only say that I wish, for the sake of music, that all who are teaching had the knowledge, the power of imparting and the conscientiousness of this magnificent teacher, how different music and all that pertains to it would be. All of her pupils command admiration for their technical development, but no less indeed for the marked and remarkable development of their brains. The playing of the more advanced pupils really should attract more than passing attention—these are Grace Pinney, Helen Cunningham, C. Belle Perkins and Julia H. Fincke.

Miss Hildegrade Hoffmann, who assisted, sang delightfully. The following program was given, and as I have stated before was simply taken from daily work, and was

not a program which has cost months of special practice to the neglect of all else:

Piano duet, Tyrolienne. Hirsch
Lulu Klipstein, Adele Koch.
Piano solo, Slumber Song. Gurliitt
Irma Behr.
Piano solo, Froehlicher Landmann. Schumann
Dora Brennecke.
Piano duet, Swing Song. D'Ourville
Adele Koch, Helen Fink.
Song, Die Loreley. Liszt
Hildegrade Hoffmann.
Piano solo, Valse, E minor. Chopin
Grace Pinney.
Piano solo, Venitienne (Barcarolle). Godard
Helen Cunningham.
Songs—
Mysterious Melody. Koemmenich
Ecstasy. Beach
Hildegrade Hoffmann.
Piano solo, Nocturne, B major, op. 32. Chopin
C. Belle Perkins.
Piano solo, Poeme Erotique. Grieg
Piano solo, Gavotte from Holberg Suite. Grieg
Julia H. Fincke.

A concert given on Monday in Memorial Hall by Carl Venth, with the assistance of Mrs. Christine Schultze Widman and Miss Emery Wilhelms, occurs too late for comment in this issue.

A recital by the piano pupils of Louis Kommenich is announced for March 2 in Wissner Hall.

The next matinee musicale of Frederic Reddall will occur on Saturday morning.

A musicale is announced by Miss Annie Wilson Arthur for March 10. Miss Arthur is one of the leading lights in Mr. Reddall's class.

Frank Downey has laid upon my desk a couple of new songs which give promise of having as good a sale as had his "Ave Maria." The songs are "Oh, Come to Me" and a "Lullaby," the accompaniment of the latter being exceptionally melodious. Mr. Downey reports a good class, which is working hard.

The first concert in Brooklyn by the Thomas Orchestra will occur March 11 at the Academy of Music, with Madame Nordica as soloist, in the following program:

Symphony, C minor, No. 5. Beethoven
Scene and aria, Ah! Perfido. Beethoven
Symphonic Poem, Le Chasseur Maudit. Franck
Aria, Queen of Sheba. Gounod
Suite, Scenes de Ballet, op. 52. Glazounow

The Seidl Society concert, with the strongest combination of artists who have appeared together in Brooklyn, Ysaye and Pugno, occurs too late for notice in this issue, as does the recital of Mrs. M. Beardsley.

EMELIE FRANCES BAUER.

Edmund Severn's Concert.

On March 7, at 8:15 P. M., a concert of the compositions of Edmund Severn, the violinist, composer and conductor, will be given in Mendelssohn Hall. Among other numbers there is a sonata in C major for piano and violin. In addition to the Severn Trio, Miss Effie Stewart, the dramatic soprano, and Miss Grace Claire will be heard in compositions expressly written for the occasion. The success of the affair is assured by the interest that is being shown by the composer's friends.

A Dossert Muscale.

A most enjoyable musicale was given by Mr. and Mrs. Frank G. Dossert in their studio in Carnegie Hall on last Wednesday evening. The guests numbered about 150, and included many well-known musicians and artists, as well as a large number of the fashionable element of New York society.

Among those whose musical selections contributed to the pleasure of the evening were Victor Beigle, Adèle Laeis Baldwin, Ethel Reid, Carl Rieck, Theodore Arnhelmer, George H. Fleming and Edna Gordon.

Interest naturally centred in Master Harold Elgas, whose singing during the past year has been a strong attraction at the Church of the Incarnation, where he holds the soprano solo position.

Mr. Dossert is justly proud of his pupil. There is in his voice none of that white quality peculiar to the voices of most boys. It is rich, warm and full of color; his phrasing is artistic, and he sings with musical feeling and intelligence.



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JACOBY

AND THE
Boston Symphony Orchestra.

CAMBRIDGE, Mass., February 26, 1898.

THE event in music of recent weeks was the appearance here on Thursday evening, the 24th, of Mrs. Josephine Jacoby, the celebrated contralto, who sang here with the Boston Symphony Orchestra, Emil Paur, conductor.

Her songs were an aria from "Samson and Delilah" by Saint-Saëns, with orchestral accompaniment, and "Im Herbst," by Robert Franz, and "Frühlingsnacht," by Schumann, the latter songs being accompanied by Mr. Paur himself, something he rarely does at any of his concerts in Boston or anywhere.

No encores are permitted at our concerts here, but Mrs. Jacoby was recalled three times, and the members of the orchestra were among the most enthusiastic of all those who insisted upon recalls. She sang the Saint-Saëns aria with great volume of tone and poetic expression, and the two German songs were delivered with true inspiration. Mrs. Jacoby's voice is certainly a most remarkable musical organ, and she is sure to sing here again, judging from the effect she produced upon the audience. INDEX.

CAMBRIDGE CHRONICLE, JANUARY 26.

Mrs. Jacoby gave great pleasure by her artistic singing, especially of the two songs. She received several recalls.

Franz Rummel's Recital.

CONSTANT evolution toward all that is best in art. This explains one secret of Franz Rummel's success at the Chickering Hall concerts this season. He has passed away from and far beyond all those tricks and mannerisms which tend to lower the standard of piano virtuosity, and he plays with such grasp of the inner meaning of the works interpreted, such limpidity of tone, such perfection of phrasing and with such admirable control that he awakens responsive pleasure in the audience. Not that the pleasure is always great or that Mr. Rummel always plays equally well. He is not superhuman. But he is one of the few among the world's artists who can give a long and serious musical program like the one given in Chickering Hall Thursday afternoon last in such a manner as to be recalled several times and asked for "more" at the end. The program was:

Air et Variations, The Harmonious Blacksmith...Händel Sonata, op. 101.....Beethoven Variationen über ein Thema von Schumann, op. 9.Brahms Sonate, op. 58.....Chopin Charakterstück, op. 7, No. 7.....Mendelssohn-Bartholdy Lied ohne Worte, op. 53, No. 4.....Mendelssohn-Bartholdy Près du Ruisseau, Miniatures, op. 93.....Rubinstein Serenade, Miniatures, op. 93.....Rubinstein Valse, Man lebt nur einmal, op. 167.....Strauss-Tausig Berceuse, op. 57.....Chopin Rhapsodie Hongroise, No. 2.....Liszt

The Beethoven sonata was marked throughout by intellectuality and repose. The second movement was indeed rather too reposeful, lacking requisite life; but the first was a beautiful example of musical feeling and varied nuances. The adagio, too, was excellent, some new effects being given to certain passages, notably that left-hand cantabile phrase. But as an example of serious beauty the Brahms "Variationen" proved the most valuable number on the program; not only was it an unmistakable evidence of Brahms' poetic feeling and mastery of form, but it showed the pianist's easy power over all the rhythmic intricacies which mark the composition. It became clear and simple to the listener, as all great works do when properly understood by the performer. The only fair criticism of the Chopin sonata would be that the allegro was played with too strong accents and too precisely, the same criticism applying to the presto. The scherzo and molto vivace were better. Yet even with the tonal defects there was a charming ease and freedom about the characteristic melody in the allegro and a lightness about the vivace which would have atoned for more serious errors, considering the sonata as a whole.

The Chopin Nocturne, op. 27, No. 2, which Mr. Rummel, being so many times recalled, played to the waiting audience, was listened to with the breathless silence which indicates highest satisfaction, and many murmured expressions of pleasure, reminded of De Pachmann days.

Mr. Rummel's virility and absolute facility so far as

technic goes appeared in the old war-horses, "Man lebt nur einmal" and the Liszt rhapsody. Although he drove the latter at a pretty rapid pace, he did so with artistic self-restraint and remained master to the brilliant finish. A better performance could not easily be given even by a specialist like Friedheim. But it is not necessary to compare Rummel with others. He is sui generis.

Henri Marteau in the West.

Henri Marteau's first concert in California will be given in San Francisco March 10. He will play in twelve orchestral concerts and recitals on the Pacific Coast, and will then play in the East again. On April 6 and 8 the young artist will play with the New York Symphony Orchestra the Dubois concerto for the first time in this city.

M. Pugno Enthuses Orange.

The mid-season concert of the Orange (N. J.) Mendelssohn Union was given in Music Hall on Wednesday evening, February 21. From the Orange papers come some very flattering criticisms of M. Pugno's great success:

The feature of the concert, however, was the playing of M. Pugno, who is sharing metropolitan honors with Josef Hofmann. His first selections, Nocturne, F sharp, and Valse, A flat, Chopin, and a rhapsodie, captured the audience, and he responded by giving one of Bach's fugues.—Newark Evening News, February 22, 1898.

Signor Pugno is a man of striking appearance, and gives one the impression of power at the first glance. In his two Chopin numbers he produced the most beautiful contrasts of pianissimo and forte passages, while the "Rhapsodie" of Liszt gave him some opportunity to display his perfect technic. Such playing as his is beyond criticism; and his selections, unlike those of so many artists, were less showy and more soulful. Perhaps never before was an Orange audience so completely carried away as was the one on Monday evening by Signor Pugno's playing. At last he responded to the enthusiastic applause by playing Händel's Gavotte in G major in the most delicious manner. His number in the second part of the program was even more satisfactory, giving, as it did, his own musical thought. With absolutely no mannerisms, he sat there, master of his instrument; and, listening with closed eyes, one could fairly see the procession of images called up by his "Autumn, Winter, Spring and Summer Evenings." His encore, an "Impromptu" of his own, was no less delightful, and served but to deepen the admiration already felt.

Taken in its entirety the concert will rank among the most enjoyable of the season.—Orange Journal, February 26, 1898.

In Raoul Pugno the Mendelssohn Union was fortunate in securing a diamond of the first water, and those who heard him for the first time understood in a measure the significance of the high praise that had already been given him by the metropolitan press to the work of this most gifted and wonderful artist. Pugno came to this country comparatively unheralded, according to modern methods, but his gigantic genius must of necessity force him to the front, as he is, without any extravagance of expression, excelled by no one who has yet appeared in this country. The tremendous fire and brilliancy of Rubinstein are not forgotten, the feathery touch of Joseffy, the sparkling brilliancy and technical perfection of Paderewski—all these were great in their own way, but Pugno seems to embody in himself every attribute but absolute technical perfection, and this excites no more adverse criticism than would a technical lapse in a painting by Bierstadt or any other genius of his class. Pugno's performance is a tone painting in the strictest sense. His grand abandon, his seemingly unlimited power, and withal his delicacy of touch, all expressing a musical conception which would have done credit to a Wagner or a Liszt, simply hold his auditors as in a mighty grasp and for the time lift them above all surrounding influences. The group in part first, familiar to the most of piano players, was given a new interpretation, and in response to the immense applause at the ending of the rhapsody the artist played the gavotte from the G major Suite by Händel. His selection in part second was a descriptive suite by himself entitled "Le Soirs"—composed of four romantic movements illustrative of the four seasons. The first in order, "Soir d'Automne" (Autumn Eve), the second, "Soir d'Hiver" (Winter Eve), the third, "Soir de Printemps" (Spring Eve), and "Soir d'Ete" (Summer Eve, with moonlight serenade), formed a most fascinating group, the rendering of which aroused the greatest enthusiasm. To this the great artist graciously responded by playing an impromptu of his own composition.—Orange Chronicle, February 26, 1898.

Alexandre Guilmant.

MEMORIES of Guilmant are still fresh in the minds of New Yorkers, and those who know most about him and his playing are those who welcome him back most cordially. His picture, with that of William C. Carl, his pupil and friend, adorns the cover of this issue. His stay this time must necessarily be short on account of his many engagements. Notwithstanding his long and fatiguing journeys recently East, West, North and South, he is still as vigorous as when he first played here this season, a veritable Gladstone indeed in his power of work and study.

The compositions of Bach will receive special attention from M. Guilmant at his coming recital in the Old First Church, Fifth avenue. This opportunity is offered to music lovers through the efforts of William C. Carl, organist of the church, and for many years M. Guilmant's pupil and friend. In his interpretations of Bach it is considered by the French that M. Guilmant has no equal. Each year he plays in Paris at the chateau of the Count de Chambrun all the works of Bach, the rustic chapel there containing a good Cavaillé-Coll organ of two manuals and about a hundred stops. M. Guilmant is also in the habit of playing for himself and his friends the Wagner operas on the piano. He goes often to Bayreuth for the sake of hearing them given adequately. It is worthy of note that in none of his organ recitals has the French organist played any transcriptions from orchestral works, for he considers these merely imitative, not adapted to the dignity of the organ, which is an orchestra by itself.

His purity of taste has been exemplified in striking manner by his great work, "Archives d'Orgues," parts of which are issued every three months. For this truly monumental work he has been collecting materials for twenty-five years. He edits and publishes this himself, and often gives the ancient titles, not otherwise procurable. He has sometimes copied, as his father did before him, entire manuscripts at the Bibliothèque Nationale.

M. Guilmant's recent tour has included recitals in Chicago, Cincinnati, Buffalo, Rochester, Oberlin, Milwaukee, Minneapolis, St. Paul, Kansas City, Detroit, Ann Arbor, Toronto, Montreal, North Adams, Mass.; Jamestown, N. Y.; Brooklyn, Harrisburg, Chambersburg, Germantown, Philadelphia, Hartford, Newburton, Boston, &c.

This week he played, Tuesday night, in Montreal; plays to-night (Wednesday) in Baltimore, and then returns to New York for his concert in Carnegie Hall with the Thomas orchestra. After some other recitals out of town he returns to New York again for his recital at Mr. Carl's church.

During many of his recitals Mr. Carl has been with M. Guilmant, and much of the success which has attended them has been due to Mr. Carl's enthusiasm; for Mr. Carl considers the great French organist the leader of the best modern school, and does not spare himself any effort in behalf of M. Guilmant. In his own playing the musical world knows that Mr. Carl carries out the same theories that are so nobly and firmly set forth by Guilmant.

In a general conversation with a representative of THE MUSICAL COURIER recently M. Guilmant spoke of his satisfaction in noticing the admiration that Mr. Carl receives for his legitimate organ playing. "He never condescends to unworthy tricks, never plays transcriptions or any but the purest, best music, and," continued M. Guilmant emphatically, "he certainly has remarkable taste in registration." Mr. Carl has many valuable proofs of M. Guilmant's friendly interest. Those which he particularly cares for are some manuscript compositions, among them M. Guilmant's latest composition, a "Grand Chorus in March Form."

A Reverie by Vance Thompson.

"La Pavane," a reverie by Vance Thompson, music by Ethelbert Nevin, will be produced March 8 at the Broadway Theatre at the third musical matinee. This little fantasia will be illustrated in action and costume by Mlle. Leverin, who is unquestionably the best exponent of the new school of pantomime that is growing up in this country. The scenario of this new pantomime is based upon an incident in the life of Louis XV., and the music is replete with grace and elegance.

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Soloists: Mme. JULIE WEYMAN.

Mr. ETHELBERT NEVIN and Mme. Severin (Pantomimiste.)



Adele Lewing.

Adele Lewing will play several of her own compositions at the concert of the Manuscript Society on Friday, March 4.

Miss Laura Sanford.

Miss Laura Sanford, of this city, has been engaged by Miss Anna Millar for the concerts that are to be given in Chicago on April 22 and 23. Miss Sanford will play the Schumann concerto.

Lillian Butz.

The popular cantatrice Lillian Butz has been singing drawing room engagements for the past two weeks in and about New York city, and has met with the most gratifying success, success to be directly attributed to a beautiful voice and a very charming grace of manner.

Mrs. Gillett's Engagements.

Heinrich Zoellner's opera, which was received with great favor in Berlin, will be produced for the first time in this country in Liederkrantz Hall next month, with Viola Pratt Gillett in the leading role. Mrs. Gillett is also booked for two more appearances at the Waldorf-Astoria in March, and she has been engaged for the May Festival at Springfield.

Mrs. Richard Blackmore, Jr.

Mrs. Richard Blackmore, Jr., gave a recital yesterday afternoon under the auspices of the School of Vocal Science in the Recital Hall of the school, 241 West Forty-fourth street. The program was one of wide range, and was listened to by a large and well-pleased audience.

Virgil Piano School.

The Virgil Piano School will give two concerts in Brooklyn. The first will occur on the afternoon of March 4 at 3 p. m. and the second on the evening of March 18. Tickets (free) may be had at any of the principal music stores in Brooklyn or by applying at the school, 29 West Fifteenth street, New York.

The Marcossion Recitals.

Sol Marcossion's recitals in Louisville, Ky., have made the eminent artist a favorite with the musical people of the South. At the first recital, on January 19, the violinist was listened to with enthusiasm, and at his second recital, given on February 22, Mr. Marcossion received an ovation. Another recital will be given on April 8.

Mme. Flavie Van den Hende.

Mme. Flavie Van den Hende, the 'cellist, played Monday at the concert of the Acorn Club in Philadelphia. To-day she plays at a musicale given by Mrs. Hall Butler, of No. 22 Park avenue, this city.

Mme. Van den Hende has also been engaged for a concert to be given at Lenox, Mass., on March 10.

From the Lankow Studio.

Marie van Gelder, one of the most successful pupils of Mme. Anna Lankow, and who is engaged as first dramatic prima donna at Amsterdam, Holland, made a real hit as Brünnhilde in "Die Walküre." The papers unanimously praise her breadth and noblesse of style and the true and deep sentiment with which she imbues the part.

Her success as Brünnhilde was so outspoken that the following cities engaged her for the same role: Rotterdam, The Hague, Utrecht, Dordrecht, Leyden and other cities not yet agreed upon with her director, Van den Linden.

Miss van Gelder is also to create the title role in a new opera by a young Dutch composer, Lomann, Jr. The

name of the novelty is "Violanta," a two-act opera, with a very passionate subject.

T. P. Veron, basso cantante, has been engaged by Manager L. M. Ruben for the Karger Concert Company, going through the Southern States.

Miss Josephine Coleman, lyric soprano, sang on February 18 at one of the subscription concerts in Williamsport, Pa., songs by Godard, Chaminade and MacDowell. Camilla Urso was the other soloist.

Miss Olga Fischer sang at the last evening of the "Gesellig Wissenschaftliche Verein," with great success, songs by Mendelssohn and Bohm.

Powers-Mannes Lenten Musicales.

The first of these occurs to-day, Wednesday, with Josephine S. Jacoby soloist. At the next, March 16, the vocal soloist will be either Frau Galski or Miss Hall. Mr. Powers will sing at each musicale. A large attendance is assured and music of the highest order may be expected.

The Kaltenborn-Beyer-Hane Quartet.

Arrangements have been made with the Kaltenborn-Beyer-Hane Quartet by Prof. Edward MacDowell, by which the quartet will give a series of five or six chamber concerts at Columbia College on Saturday mornings following a lecture by the professor. During the past three weeks Messrs. Kaltenborn and Beyer-Hane have appeared in public on an average four times a week.

The Oshkosh Music Club.

The souvenir program of the 100th musical of the Music Club of Oshkosh, Wis., is most beautifully gotten up in every detail. This club was founded in 1883, and has only the small membership of thirty, but their devotion to the divine art of music is shown in every page and line of their artistic souvenir.

After a congratulatory address by Hon. John Hicks, L.L.D., a finely arranged program of the music of the best composers was given, in which Mrs. L. Frank Gates, Heman H. Powers, J. K. Weaver, Mrs. Luther Davies, Ben Soper, Mrs. S. Palmer, Miss Heward, Miss Paine, Miss Murdock, Miss James, Messrs. Dichmann, Bowron, Palmer and Jenkins, Mrs. Barker, Miss Waters, Mrs. E. W. Paine and Mrs. John Hicks took part. J. Howard Jenkins is president of the club.

Dr. Clarke Lectures at Broad Street Conservatory.

On Wednesday evening, February 23, in the Concert Hall of the Broad Street Conservatory of Music, at 1331 South Broad street, Philadelphia, Dr. Hugo A. Clarke, teacher of theory and composition at the above institution, delivered a lecture on "The Standard of Judgment in Composition and Performance." The object aimed at was to find if there was any definite standard by which works of art might be judged as to their excellence or the reverse. Fluctuations in taste have changed these standards so often that it is difficult to determine if such really exist. The lecturer mentioned some of these changes in illustrations of his arguments, the chief object of which was to prove that the only standards in the arts are those things that remain fixed through all the changes of popular taste.

Harvey Wickham's Organ Recital.

Harvey Wickham gave the second of his present series of organ recitals in Grace Church, Middletown, N. Y., on the evening of Washington's Birthday. He was assisted by Frederick Downs, solo tenor of the Church of the Pilgrims, Brooklyn. Mr. Wickham's numbers included Bach's Prelude in E flat (Book 3, No. 1, Peters' edition) and Guilman's Second Sonata. In spite of a stormy night the attendance was large.

New York German Conservatory.

The last concert of this well-known institution (L. G. Parma, director) occurred last Wednesday evening, when Chickering Hall was crowded to hear the program of sixteen numbers. Some forty young music students participated in solos, trios, eight and sixteen hand numbers (the last with four pianos), and vocal selections. One of

the best numbers of the evening was Miss Grace Ellis in Mendelssohn's G minor Concerto, Miss Jeannette Davis playing two Chopin etudes well. Miss Madge Carleton sang Donizetti's "O luce di quest anima," from "Linda," very well indeed; but it is needless to particularize, as all were far above the mere amateur stage. Those who participated were Misses Netta Tippet, Lillie Latimer, Ida Kelly, Madge Carleton, Eleanore Lohmeyer, Blanche Butler, Tillie Friess, Fannie Schell, Lillie Doscher, Edith Nutt, Anna Greinitz, Clara Armstrong, Irene O'Connor, Carrie Heard, Marion Macdonald, Gertrude Mahoney, Justene Munson, Lydia Riehle, Lillie Rueseler, and Messrs. Walter Flemming, Leslie Gordon, Thomas Hennesy, Spencer Waters, Arnold Gleisberg, A. Laser, F. Reglin and G. A. Utsinger.

The director, L. G. Parma, and his staff of excellent professors are to be congratulated on the good showing made.

The next entertainment will be a "Chopin concert."

Halevy Singing Society.

In Chickering Hall, Sunday evening, a fine-looking body of men, under the direction of Leon M. Kramer, occupied the stage. They were not at all depressed by the funeral dress suits which it is the custom of men to wear on such occasions, but were cheerful in manner and in expression.

In "Salve Regina," sung without accompaniment, the society exemplified the value of careful rehearsing; the shading was good in the main, and the attack firm. The remaining chorus numbers were sung in German, and the diction therefore was less musical than in the Latin tongue. The closing part of "Prometheus" displayed the full power of the society, and the final chorus was sung well enough to atone for some rhythmic defects in the opening portion. The "Weh, Prometheus, Weh," chorus of Tritons, was also marked by good accentuation.

The complete program was:

Overture, Egmont.....	Beethoven
Salve Regina.....	Schubert
Das Stille Dorf.....	Gelbke
Halevy Singing Society.	
Fantaisie, op. 49.....	Chopin
Scherzo, op. 31.....	Chopin
Herr Xaver Scharwenka.	
Jewel Song, Faust.....	Gounod
Mme. Marie Mattfeld.	
O tu Palerma, from Vespri Siciliani.....	Verdi
Heinrich Meyn.	
Rudolph von Werdenberg.....	Hegar
Halevy Singing Society.	
Legende, op. 5.....	Scharwenka
Novellette, op. 21.....	Scharwenka
Etude, op. 26.....	Scharwenka
Herr Xaver Scharwenka.	

"Prometheus," cantata for soli, chorus and orchestra, by C. Jos. Brambach:

Ceres.....	Mme. Marie Mattfeld
Themis, }.....	Miss Marie Brandis
Gaea, }.....	
Ceres.....	Mme. Marie Mattfeld
Alcides.....	H. Barenblatt
Prometheus.....	Heinrich Meyn

Scharwenka met with the enthusiasm which he merits and which generally greets him. Indeed, those who heard his second group of solos have something to be thankful for. Composers, it must be allowed, do play their own compositions better than others play them. Why? Probably for the reason that water is clearer and purer when fresh from the spring.

Madame Mattfeld, save in one or two places where the support was too strong for her voice, proved equal to the double part that was thrust upon her. She came from Boston especially to sing in this concert, and was kind enough to replace Miss Brandeis in "Prometheus," the latter being unavoidably absent. For encore she sang "Oberschwerberg Tanzlied," by Bruno Oscar Klein.

Heinrich Meyn's "O tu Palerma" was a most satisfying number. He was recalled several times, and sang

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March 5, Binghamton, N. Y.
March 6, Syracuse, N. Y.
March 7, Johnstown, N. Y.
March 7, Gloversville, N. Y.
March 8, N. Adams, Mass.
March 8, Pittsfield, Mass.
March 9, Greenfield, Mass.

March 9, Holyoke, Mass.
March 10, Athol, Mass.
March 10, Gardner, Mass.
March 11, Bratticboro, Vt.
March 11, Bellows Falls, Vt.
March 12, Keene, N. H.
March 12, Fitchburg, Mass.



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Schumann's "Widmung" with the perfection of phrasing and richness of tone for which he is noted. He sang in church in the morning, attended rehearsal from 1 to 3 o'clock, then sang the entire oratorio of "Elijah" at 4 o'clock; yet his voice in the evening showed no trace of fatigue, but came forth full and pure as ever in the final solo, "O du mein Befrier Komm."

The Virgil Recital.

The Virgil recital, which occurred on last Thursday evening, February 24, in Assembly Hall, Presbyterian Building, was a successful affair. The players were Miss Marie Mattoon, Miss Lucille Smith and Albert Burge-meister. Miss Mattoon produced some lovely tonal effects in soft passages, and her playing was interesting and effective.

Miss Smith proved herself to be thoroughly musical, and played the difficult numbers allotted to her remarkably well, both technically and also as to interpretation, and she deserves special credit for her intelligent phrasing.

Mr. Burgemeister carried off the palm of the occasion by his brilliant and artistic playing. It is always a treat to hear this young artist, who seems to grow in favor at each hearing. Mrs. Jennie King Morrison, contralto, assisted. Her tones were strong, full and musical. She gave the audience real pleasure, both of her numbers being heartily encored, to which she responded.

Mrs. Virgil announced three more recitals, to be given in Carnegie Hall on the evenings of March 15, 30 and April 6. Tickets to these several affairs can be procured at the school, 29 West Fifteenth street. There is no charge.

Thomas & Fellows.

Thomas & Fellows, of Carnegie Hall, find these very busy days for them. The prevalent storms seem to have no effect on their business. A number of trials for church choir positions will be held at their rooms this week. New changes are being made continually, and music committees and organists are beginning to find out that the only way to supply a vacancy is to apply direct to the firm, whose system of rating singers insures that only voices worth the salary to be paid will be sent on trial.

The concert line of Thomas & Fellows' business is being daily recognized, and they are rapidly coming to the front as first-class managers in this field. Dr. Ion Jackson, tenor, and Miss Edith Miller, alto, were booked this week for the Cortland, N. Y., May Festival. The above named have also been engaged for "The Redemption," Gounod, to be given by the Brooklyn Oratorio Society April 6 next.

The Nevin concert, at Madison Square Garden Concert Hall last week, reflected great credit on the firm. Another of the above concerts will be given in Boston this week and in Philadelphia next week.

The number of singers that are being engaged by the different churches through the agency of Thomas & Fellows goes to show that their method of conducting the business is appreciated by the music committees, organists and singers.

All organists in need of singers should make special appointments to hear the singers who are under the management of the firm. Their system of rating singers will insure hearing voices only that are worthy of the position. Up to the present time Brooklyn churches are the only one that seemed to be making changes in their choirs. The past few days have shown that the New York churches are just beginning to announce their changes, and the next four weeks will note some very important engagements.

Orienauer-Scholder Concert.

This promises to be a novel and interesting affair. It occurs in Chickering Hall March 12, and Karl Orienauer, 'cellist, and Henrietta Scholder, the six-year-old pianist, are the special features, Misses Lollie Nonnebach, soprano; Maria Von Sternberg, contralto, and Wm. C. Rehm, pianist, also assisting. Mr. Orienauer will play violin works exclusively on his 'cello not "arranged" or "adapted," but by tuning his 'cello G-D-A-E, as originally written. Little Henrietta Scholder promises to create a sensation. The writer heard her last week and was simply amazed at her performance. A correspondent of the Baltimore American recently wrote of her:

Through the different and difficult movements of the Gounod-Sarasate "Faust" Fantaisie, in which Mr. Orienauer played violin music on his 'cello, the little girl fol-

lowed with wonderful accuracy and intelligence. She played with astonishing power, and was at her best in bravura passages. The audience had scarcely gotten over its astonishment of this exhibition of skill when little Henrietta began the Sarasate "Gypsy Dances," and played with the same wonderful skill as in the previous number. As solos she rendered the Chopin Nocturne in E flat, and a Valse by Constantin Von Sternberg, to the great delight of the assembly.

The little pianist was evidently as much delighted as her hearers. She was lost completely in the music, and ran her fat little fingers over the keys with a happy unconsciousness that made her doubly attractive. She is tiny even for her years, plump, rosy-cheeked and black-eyed, with none of the unpleasant features of the phenomenon about her. She is simply a healthy child with a healthy love for music.

She is attending the public school, and when not playing with dolls is practicing with an earnestness that never tires.

Shannah Cummings.

The popularity of Miss Cummings as a singer is on the increase, judging from the numerous successful appearances she is having. She appeared last week as soloist with the Mendelssohn Union of Orange.

The Orange Mendelssohn Union gave the second concert of its seventeenth season last night in Orange Music Hall before an audience which filled the large auditorium. The chorus was assisted by Miss Shannah Cummings, soprano, and Raoul Pugno, pianist. Miss Cummings, in the aria from "Carmen," exhibited a voice of power and range. It was her first appearance before an Orange audience, and she received a flattering welcome. Miss Cummings was heard again in the popular selection, "Twas April," Nevin, and "Madrigal," Harris. In response to encores she sang to her own accompaniment "Early Spring" and a delightful lullaby.—Newark Evening News, February 22, 1898.

Miss Cummings is the possessor of a remarkably strong, clear, sweet voice, which she has learned to use to the best advantage. Added to this, she has a most charming personality and gracious manner that win all hearts. In the aria from "Carmen" she showed at once the scope and flexibility of voice, and in response to a well-deserved encore sang very daintily Gounod's waltz song from "Mireille." In her second number she gave a meaning all her own to Nevin's familiar song "Twas April," while the "Madrigal," by Victor Harris, was simply fascinating. Being recalled again and again, she sang Weil's "Spring Song" and a lullaby, by Brahms, to the entire satisfaction of the audience.—Orange Journal, February 26, 1898.

Miss Cummins, who made her first bow to an Orange audience on this occasion, won the good favor of her hearers by her generally good work throughout. Her voice is a pure soprano of ample range and power, as well as even in register. It is just the kind of voice that people in these days most favor—bright, airy and flexible, as well as perfectly true. She first sang the "Carmen" aria in a manner showing an intelligent conception of the dramatic point to be expressed, which performance was so heartily applauded as to win a recall, to which she responded by singing the Waltz Song from Gounod's opera "Mireille." Miss Cummings was even more happy in the rendering of her second selections, "Twas April," by Nevin, and "A Madrigal," by Victor Harris; so much so that a double encore was the result, to which she responded first with "Spring Song," by Oscar Weil, and second "Lullaby," by Brahms, in both cases playing her own accompaniment with exquisite taste.—Orange Chronicle, February 26, 1898.

Ferdinand Dunkley's "Wreck of the Hesperus" in Albany.

This ballad for soli, chorus and orchestra, was presented to an Albany audience by Mr. Dunkley at his concert on February 21. It met with the same favor with which it was received in England. A special chorus of one hundred voices, including the leading singers of the city, was organized for the occasion, and it testified its appreciation of the work by giving a careful and spirited interpretation of the music, securing a most enthusiastic acknowledgment of its merit. The following are some of the press notices in regard to the concert in general and "The Wreck of the Hesperus" in particular:

Ferdinand Dunkley has every reason to be satisfied with the success of his venture at Harmanus Bleeker Hall last night. He presented to a large and appreciative audience a most interesting and entertaining program.

There was a selected chorus of 100 voices, composed of the best material to be found in Albany and a large number of excellent soloists, among whom were Mrs. John P. Brines, soprano; Miss Fannie De Villa Ball, pianist; Charles Ehrlicke, violinist; Frank MacMahon, baritone; Harry Burleigh, baritone; Robert Kerr Colville, bass; Ferdinand Dunkley, conductor. Orchestral music was furnished by Seidl's orchestra, which was a host in itself.

The most interesting number on the program was the "Wreck of the Hesperus," a musical setting of Longfellow's poem, by Ferdinand Dunkley. This famous poem has long since attracted the attention of musicians, and over a dozen musical versions of it have been presented

to the public by a number of celebrated composers. Mr. Dunkley has dealt with the subject in an exceedingly successful manner. While not neglecting the intensely thrilling and dramatic nature of the story, he has aimed at simplicity of treatment rather than involved interpretations. The orchestral figure, representing the stormy restlessness of the sea, is very effective, yet not in the least strained or overdrawn. The wild and frightened exclamations of the skipper's daughter, the warning of the old sailor to put into port, and the captain's over-confidence, are expressed in the most effective manner, and throughout there is not a break in the continuity of the stormy passages of the orchestra which seem to bear the schooner on to her fate.—The Argus, February 22, 1898.

There was a wealth of material supplied by Mr. Dunkley at his concert last night at Harmanus Bleeker Hall. Besides the numbers for orchestra and chorus there were solos for piano and violin, as well as soprano and baritone. Mr. Dunkley exhibited a high degree of proficiency in the triple role of composer, conductor and accompanist. The "Wreck of the Hesperus" is not a pretentious work, but certainly would have been worthy a place in the repertory of our local musical association.—Albany Evening Journal, February 22, 1898.

Professor Dunkley's concert at the hall last evening drew a large audience, and a more enthusiastic one has never before been gathered in any hall or theatre in this city.

The main feature of the concert was the giving of Mr. Dunkley's "Wreck of the Hesperus," the well-known poem of Longfellow. The work has never before been given in this country, but in England it has been produced twice and won much praise for the composer.

Those who heard the work last night were warm in their praise. The orchestration and vocal parts are well wrought out. Mr. Dunkley has treated the poem with a musical setting as fitting and as beautiful as could be desired. Albanians have reason to be proud of him. The chorus sang exceptionally well.—Daily Press-Knickerbocker, February 22.

Franz Bellinger.

Franz Bellinger is proving the efficiency of his talents in his new position as leader of the Indianapolis Maennerchor and director of music at the Second Presbyterian Church. At the February concert of the Maennerchor a most interesting program was given, in which Mr. Bellinger's ability to handle a large number of singers and to blend the parts was unexpectedly displayed. One of the first duties which the new conductor undertook was a new voice classification for the better blending of the parts, the result of which is an exceptionally good tone quality. Concerning the work of the chorus, the critic of the Indianapolis News says:

An attack more absolutely uniform, clearer enunciation, finer shades of expression, greater care in phrasing—those qualities that contribute to refinement in musical delivery—have been added to the essentials which already marked the Maennerchor's work.

There is also noticeable a better tone quality. The tone is finer, and it is more perfectly blended. Spirited singing in German societies is often heard, but a finely blended tone is more rare. The blending of the tone, one of the most important and difficult duties of a director, is especially difficult in such a society as this, where the singers are of widely different ages, and of varying degrees of musical cultivation. A certain amount of roughness and inequality would seem almost inevitable, but Mr. Bellinger has practically eliminated it.

He was closely followed by the chorus. Three or four numbers were sung without accompaniment of any kind, and thus criticism was invited to detect slight flaws that an accompaniment would have covered. The numbers were so admirably given, however, and the harmony of the voices was so rich and full that the addition of an instrument would have seemed superfluous. The ability of the society to maintain a firm pitch through these unaccompanied numbers was remarkable.

Wienzkowska in Hartford.

Madame Wienzkowska, known here as the sole authorized representative of Leschetizky in America, played a recital recently in Hartford. The Hartford press was unanimous in its critical praise of her playing of Beethoven, Chopin, Schumann, Mendelssohn and Rubinstein. On February 25 Madame Wienzkowska played at Wellesley College, and on April 22 and 23 she plays with the Boston Symphony Orchestra in Boston.

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"Mr. JONAS is a pianist of indisputable talent; his technique is frank, brilliant, individual, and above all elegant."—PHILIP HALE, in the Boston Journal.

"He was applauded with tremendous heartiness and recalled five times."—BEN WOLFF, in Boston Herald.

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H. J. Zehm.
Miss Lilian Butz.
Alexander Siloti.
Mme. Marie Barna.
Clarence De Vaux Royer.
Frank Treat Southwick.
Madame Nordica.
Walter H. McIlroy.
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Mrs. Julie Rivé-King.
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Max Treumann.
Clarence Eddy.
Madame Melba.
J. J. Racer.
Mme. Marie Decca.
Mrs. A. C. Taylor.
David Bispham.
Mme. Cecile Chaminade.

Fifth May Festival, Ann Arbor.

THE fifth Ann Arbor May Festival will take place May 12, 13 and 14, with the Boston Festival Orchestra, Emil Mollenhauer, conductor, and Albert A. Stanley, of Ann Arbor, conductor. The schedule of concerts is as follows:

Thursday, May 12, evening.....Verdi's Manzoni Requiem
Friday, May 13, matinee.....Symphony concert
Friday, May 13, evening.....Miscellaneous program
Saturday, May 14, matinee.....Orchestral matinee
Saturday evening, May 14,

Richard Wagner's Flying Dutchman

The soloists are Galski, Mrs. Walker, Sopranos; Miss Stein, Miss Spencer, contraltos; Mr. Rieger, Mr. Berthold, tenors; Mr. Bispham, Mr. Campanari, baritones; Mr. Howland, bass; Mr. Alex. Heindl, violoncellist.

A Von Klenner Musical.

A CHARMING musical was given by Mme. Katharine Evans Von Klenner before the Fortnightly Club, at her residence, on Saturday evening, February 26. Mme. Von Klenner's home is a delightful social and artistic centre. This musical was no exception to the interesting rule of her entertainments, and over one hundred guests spent a charming evening in her hospitable home. The musical program was as follows:

Piano Duet—Merry Wives of Windsor.....Nicolaï
Messrs. Hausrath and Kittredge.
Violin Solo—Zigeunerweisen.....Sarasate
Miss Cecelia Bradford.
Vocal Solo—Gay Rossignol.....Barthe
Vocal Solo—Strophes.....Delibes
Madame Von Klenner.
Violin Solo—Romance.....Svendsen
Violin Solo—Serenade.....Pierne
Miss Cecelia Bradford.
Vocal Duet—La Notta.....Miliotti
Madame Von Klenner and Miss Travers.
Piano Duet—Midsummer Night's Dream.....Mendelssohn
Messrs. Hausrath and Kittredge.
Vocal Solo—Grand Oiseaux blancs.....Pauline Viardot
Vocal Solo—Summer.....Chaminade
Miss Frances Travers
Accompanist, Mr. Geo. S. Kittredge.

Miss Cecelia Bradford, a most gifted young violinist and protégé of Madame von Klenner's, played remarkably well. The "Zigeunerweisen," of Sarasate, was given with great authority and true gypsy coloring. Miss Bradford has a future—a brilliant one, if the present indications do not deceive.

Madame von Klenner herself sang and was enthusias-

tically applauded and encored. For encore to her solos she sang two charming songs, "Nach Sevilla" and "I Wonder," the latter an exquisite little song, given with the finesse that marks Madame von Klenner's method and makes her such an admirable teacher. Miss Frances Travers (a pupil of Madame von Klenner), who has a brilliant voice, sang her number with great effect and credit to her teacher. A charming novelty in the program was the "Balcony Scene" from "Romeo and Juliet," given by Miss Augusta Glose and Robert Diehl. The two young people did surprisingly well. Little Miss Glose, already distinguished musically, added histrionic laurels to her wreath, and was a poetic, tender little Juliet.

It is Madame von Klenner's privilege to gather charming people about her and entertain them in a fitting manner. This last musical evening at her home was really a delightful one.

Corinne Moore-Lawson.

Mrs. Corinne Moore-Lawson has just returned from a successful concert tour in the West. At St. Louis she sang with exceptional success in Sullivan's "Golden Legend," with the Choral Symphony Society of that city.

In Cincinnati she was engaged last week as one of the soloists for the approaching May Festival. She will sing the leading soprano parts with Miss McIntyre. In Schumann's "Paradise and Peri" she will be the soloist. Mrs. Lawson has thus been signally honored in her own city, and it is a compliment which she well deserves, as she has earned the reputation of being one of the leading concert sopranos of this country.

George Leon Moore.

The Choral Symphony Society of St. Louis gave, February 17, a performance of Sir Arthur Sullivan's "Golden Legend," in which the part of the Prince was sung by George Leon Moore. Here are some press notices respecting his performance:

George Leon Moore, of New York, has a lyric tenor voice with so many contralto qualities and tones in it as to be astonishing. His enunciation powers were most pronounced. Every syllable could be distinctly heard.—St. Louis Republic, February 18, 1898.

It was the intention to within a few days ago to have Mackenzie Gordon sing the tenor part in the "Golden Legend." He was prevented by illness from fulfilling the engagement, and Mr. Moore was secured in his stead. The substitution was satisfactory all round, and Mr. Moore was warmly applauded several times.—St. Louis Globe-Democrat.

The tenor George Leon Moore brought out the character of his role excellently; his voice in piano passages is highly sympathetic.—Westliche Post.

The tenor George Leon Moore possesses a voice which, without being especially strong or brilliant, is well schooled and equal in all registers. The piece demands an adagio delivery, for which Mr. Moore's voice is especially adapted.—Anzeiger des Westens.

The same gentleman appeared at the beginning of the last month at the Philharmonic concert, New Britain, Conn., with great success. The newspapers spoke as follows:

The tenor work by George Leon Moore was especially fine, clearly demonstrating his ability to sing difficult music.—New Britain Dispatch, February 4.

In the duet from the cantata, "Clarice of Eberstein," which follows, we were treated to a tender love passage, in which Mr. George Leon Moore displayed a most sympathetic tenor voice, full of a caressing tenderness, making him for the moment an ideal lover. The songs following this by Mr. Moore were given with much dramatic feeling, noticeably Chadwick's "Before the Dawn," sung with exquisite finish and expression, indeed each number is deserving of special mention.—New Britain Herald.

Mr. Moore has an admirable tenor voice, exquisite technic and considerable range. After the cantata Mr. Moore's group of three songs, consisting of Chadwick's "Nocturne," "Before the Dawn," and Bohm's "Thine" were also admirably rendered.—New Britain Record.

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Wendelssohn Hall, 119 W. 40th St. Thursday Eve'g, March 3, at 8 o'clock, Concert given by THE RICHARD ARNOLD STRING SEXTET,

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PERSONALS.

McKinley with Seidl.

J. H. McKinley sang in the Metropolitan Opera House Saturday night, as Evan Williams, who had been announced as one of the soloists in "The Swan and the Skylark," was suffering with a sore throat. Of Mr. McKinley the *Herald* says:

The soloists earned great applause for their admirable work. Mr. Williams was to have been present, but illness prevented his appearance, and without rehearsal Mr. McKinley took his place. Notwithstanding that he had sung in public the evening before and at an afternoon performance of Rossini's "Stabat Mater," he sang the part admirably.

Madame Rio in Connecticut.

Mme. Anita Rio's recent appearances in New Britain and Wallingford, Conn., were successful to a degree flattering even to that successful artist. The following are some of the local criticisms of the singer:

Madame Rio was at once popular with the audience and her strong, clear voice made a most favorable impression. Many pronounced Madame Rio as the best soprano who has ever appeared at any of the concerts. * * * Madame Rio, who was easily the popular vocalist of the evening, was roundly applauded in her song which followed, but refused to respond to the encore.—*New Britain Dispatch*.

The many favorable notices which had preceded the soloists, Madame Rio, Mrs. Dorothy Miller and Fred. L. Martin, were charmingly sustained by these artists in their work last night. * * * It was not until Madame Rio sang the waltz song, "Love in Spring Time," that her soprano voice was heard in all its purity and richness of tone and expression.—*Meriden Journal*.

Madame Rio excelled her triumphs of the early morning by her splendid rendition of Massenet's aria, "Pleurez, Pleurez, mes yeux," from "Le Cid." It was a great effort by an accomplished artist, and won merited applause. Madame Rio's voice has a dramatic power which none of the other soloists could approach. * * * The part song, "Wynkn, Blynkn and Nod," a quaint little lullaby of Eugene Field, which has been set to equally quaint and delightful music by Ethelbert Nevin, was rendered by Madame Rio, the chorus and piano (four hands). To many it was the most exquisite number of the evening. It is an obligato soprano solo with a rippling, dancing, fairy-like chorus as a background, full of a strange charm and beautiful as the poet's strange sweet fancy. Madame Rio's surpassing vocalization was never more noticeable than in this number, the melody ringing above the chorus without an effort.—*Hartford Courant*.

Madame Rio again appeared in a selection from Massenet's "Le Cid," and in this her dramatic voice and style were exceedingly fine; and in response to an encore she gave the well-known "Comin' Thro' the Rye" in a way that delighted the audience. * * * Again the chorus delighted the audience with that fascinating little Dutch lullaby, by our own Eugene Field, the children's poet, and set to music by Nevin, a truly popular composer. It was given with a grace and lightness, in which Madame Rio's voice rose clear and sweet above the chorus, and this beautiful rendition must more than ever endear this simple ballad to all its admirers. * * * If one anticipated more simplicity and a less mature voice in Clarice one surely admired the velvety richness and dramatic power of Madame Rio's tones. Our sympathy was quickly enlisted for the devoted lovers and their woes, while we awaited the swift vengeance which in fairy tales always overtakes the cruel oppressor, while virtue finds its sure reward at last. That good fairy, the Spinning Witch, was most ably represented by Mrs. Dorothy Miller, whose fine contralto voice, in which lurked the bright quality of the mezzo soprano, made her at once a delight to the audience.—*New Britain Herald*.

Madame Rio has a voice of rare sweetness and great power and her interpretation of the theme has seldom been surpassed in this city. * * * Mme. Anita Rio, as the Erl King's daughter, fairly captivated her audience at the very first note. Her tones are flute-like and beautiful and the audience went wild with enthusiasm, and she was obliged to respond several times in the second part of the program, which was a miscellaneous one. Her encore was "Comin' Thro' the Rye," and despite her reluctance she was obliged to respond again.—*New Haven Evening Register*.

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TOLEDO.

TOLEDO, Ohio, February 23, 1898.

"PHEW! what a jump Toledo has made on the musical ladder! Why, she has popped up so suddenly and with so much energy and enthusiasm that she threatens to outshine our old city in musical affairs."

A breeze from a distant city waited the above words to my ear. There is little joy in life that is not mixed with some bitterness, for simultaneous with this critic's words came those of a less kindly disposed connoisseur. "What! that swampy town on the muddy Maumee a place of musical taste and culture? Preposterous! Her ardent correspondent will soon be hard up for matter at which to whet her pen, for I predict that the end of the rope is nigh, and Toledo will fall back into her old gait."

Now, what do you think of this? What horrid, jealous, contemptible creatures some critics are, to be sure. They are never happy unless they are picking at someone, and simply because there is not sufficient musical game in his own city, the critic, forsooth, attempts to pluck our brilliant plumage.

I wish to inform this skeptic that Toledo has long since ceased to be a town, her 140,000 inhabitants testify to that. As for the once-upon-a-time swamp land, it—but what in the name of Music have swamps and mud to do with a city's progress in musical matters? The end of the rope, Sir Critic, is not yet, and I predict many surprises for those who are envious of Toledo's prominence in the musical world. This beautiful city is miles beyond many of our larger cities in matters musical, and the one to whom all this is due, to whom belongs the credit of having placed Toledo on a par with the musical centres of the country, is that public-spirited woman, Miss Ella Hamilton.

Toledo's benefactress is a shining example of what a woman with pluck and energy can do. Miss Hamilton has placed all music lovers in this city under the deepest obligations to her, through her untiring efforts to raise the musical standard of her city. It is impossible to form an estimate of the good she is accomplishing, but, like all good deeds, it is bound to live and make its influence felt for all time to come.

Raul Pugno, the French pianist, played at the Auditorium February 11. What a treat to hear an artist who has not only studied piano music, but the piano itself, and who seeks to reveal its inherent power instead of using the instrument solely as a means for displaying his virtuosity!

The New York Ladies' Trio attracted a goodly sized audience to the Auditorium February 1, and made many warm friends among the musical clientele of the city.

I am pleased to chronicle another concert which took place on this date, that of the Ionian Male Quartet, given at the Washington Street Congregational Church. E. L. Vollick, first tenor; W. J. McMichael, second tenor; Adelbert Repasz, first bass, and George P. King, second bass, compose this quartet. The quartet was assisted by Mrs. Nellie Goodwin-Monroe, formerly of this city, late of Detroit, and now residing here again. The week beginning February 6 was a rich one for music lovers, six concerts having been given and an opera. One of the pleasant events was the piano and song recital to which Miss Nellie Cook and Elvin Singer treated their friends. The program was well arranged and admirably carried out. Miss Cook played brilliantly. Her technic is clear, brilliant and fluent. This artist enjoys more than local fame, having done considerable concertizing throughout the country. Bach, Rubinstein, MacDowell, Grieg and other composers were represented on the program.

The vocal part was well sustained by Mr. Singer, who was in excellent voice, and sang his numbers in a finished and artistic manner. He sang selections from D'Hardelet, Wagner, Brahms, Tosti, Oscar Meyer, Liszt and Victor Harris. Mr. Singer is so well known that it would be superfluous to dwell upon his artistic merits. The stage was prettily decorated with palms, ferns and cut flowers.

Another delightful piano and song recital occurred the following evening, February 9. The participants were Miss Anita Richardson Bibbins and Detroit's fair pianist, Miss Lillian Apel.

Miss Bibbins' voice is a sweet, clear soprano and very flexible. The Valse from Gounod's opera "Romeo and Juliet" and the Proch "Theme and Variations" were among the numbers given. The encore, "Sleep Little Baby of Mine," was artistically sung.

A pianist of great talent is Miss Apel. Her technic is admirable and the tone she draws from her instrument nice, round and musical. Her finger work is clean, crisp and accurate; her wrist work excellent. Brilliance of execution, intelligent interpretation, taste and feeling characterize her work, while she plays with ease and abandon. Miss Apel was heartily applauded, and responded to several recalls.

February 10 Miss Henneberger, the organist of Westminster Church, and Evan Williams, the well-known Welsh tenor, gave a concert at the above-named church.

The Toledo High School Orchestra made its first public appearance at the Collingwood on the same evening, assisted by W. A. Willet. A literary and musical recital was given at the Plymouth Church February 11.

Miss Grace Gifford made her first public appearance since her return from Europe at this time. She studied with Marchesi and Randegger. Miss Bacon and Miss Whitaker rendered piano and violin solos, and Mrs. Elizabeth Mansfield Irving upheld the elocutionary part of the program.

It was unfortunate for many music lovers that this delightful event occurred the same evening as the Pugno

recital. Having attended the latter I was, of course, unable to hear the other recital.

February 12 De Wolf Hopper presented Sousa's opera, "El Capitan," at the Valentine Theatre. The Toledo Marine Band assisted.

The second Toledo Männerchor concert was given February 14. The soloists were Mrs. C. L. Lewis, pianist, and Miss A. L. Gillies, soprano.

Henri Marteau, the French violinist, charmed an Auditorium audience February 16 with his marvelous playing. Pol Plançon was with us again last night. He seemed as pleased to sing to us again as we were to hear him.

When M. Plançon sang here in January he was received in a manner flattering to any artist, however great.

The largest recital audience of the season listened to the great French basso last night, and grew wild with enthusiasm. A voice capable of expressing every emotion to which the human soul is subject, it is not to be wondered at that M. Plançon is able to reach and enter all hearts and make them respond at his will. Few even great artists are able to play upon the heart strings of an audience as does Pol Plançon.

The Sunday afternoon concerts of the Toledo Marine Band are attracting large audiences. Siloti, the great Russian pianist, plays here next Monday night. The Spiering String Quartet and Marguerite Hall, contralto; Fannie Bloomfield-Zeisler, Géraldy, Josef Hofmann and Ffrangcon-Davies are coming attractions.

Sousa and his band will be at the Valentine next Sunday.

LINA ZOEBE.

BINGHAMTON.

BINGHAMTON, February 19, 1898.

THE past ten days have seen more musical events than in other like time within the writer's memory.

The Firemen's Fund entertainment started the ball rolling last Thursday night; Friday brought "The Girl From Paris" at the Stone, and Mr. and Mrs. Edgar Skillman Kelley at the Y. W. C. A. Hall. Saturday followed with the High School concert at the Stone, and Sunday brought the cantata "Ruth" at Trinity Church. "Pinafore," at the State Hospital, was allotted to Monday night, and Wednesday afternoon was given a Bach recital by the Y. W. C. A. Music Society.

Besides these there have been private recitals, and three sessions of music each day have been included in the Chautauqua Assembly, which has been in session all the week. The Choral Club has had rehearsals on Tuesday and Thursday evenings, and finally the performance of "The Redemption" on Friday night.

The Firemen's Fund entertainment was a success. Mrs. Francis Curtis proved herself a success in managerial ability. The firemen will be \$700 better off by her efforts. The first musical feature was the Tower Scene from "Il Trovatore." The Leonora was Marie Bell and Manrico was sung by Arthur Forwood Bower. Mrs. Bell, of New York, has a dramatic voice and temperament, and scored a big success. Mr. Bower has a tenor voice of ringing dramatic quality. The sextet from "Lucia di Lammermoor" was given by Marie Bell, Winifred Williams, Arthur Forwood Bower, H. R. Holcomb, Fred S. Smith and O. J. Fowler. With six such big, ringing voices individually, the ensemble was nothing short of thrilling. The applause was tremendous, and Mrs. Joseph Schnell, Binghamton's best music critic, even goes so far as to say, "The best ever given in Binghamton."

"Thirteen Castilian Beauties," as they were styled on the program, in reality the Æolian Mandolin Club, consisting of the following charming young society ladies:

Guitars—Marie Louise Burr, Katharine Conklin, May Butler, Katharine Schnell, Georgia Smith. Mandolins—Elizabeth Hall, Mabel Dietrick, Edith Hirschmann, Ella Butler, Evelyn Goldsmith, Louise Henwood, Rose Curran, Caroline Mann, played very well, and in their Spanish gowns gave a very pretty picture of Spain. Following this and to the accompaniment of their strings, Miss Winifred Williams gave a charming solo with a wealth of voice and expression.

Mosher's Orchestra was very necessary to the concert's success, and Armstrong's Band contributed generously to the program, with plagiarisms from De Koven and Verdi. Mrs. A. F. Bower and Nellie Ring were the accompanists. The dramatic numbers came in for a big share of the applause, and it was 11:30 by the clock before the audience held up their hands and said "enough."

Prof. Hamlin E. Cogswell, the new professor of music in the public schools, is responsible for the High School concert at the Stone on Saturday night. Professor Cogswell conducted both orchestra and chorus with breadth and dignity, and a thorough knowledge of the score characterized his interpretations. He yielded to a popular demand and interpolated a solo with his well tempered baritone voice. He certainly is amply qualified for the responsible position entrusted to him, and his genial personality cannot fail to popularize him. Arthur Forwood Bower deserved and was given a vociferous encore, and responded with Bartlett's dainty "The Dream." Professor Foote, with his two pupils, gave the trio for violins most delightfully. He has two young prodigies. Mrs. Bower and Mrs. C. C. Taylor's accompaniments were most gratifying.

Sunday evening W. H. Hoerrner's vested choir gave the sacred cantata "Ruth," by Gaul. As is usual at these monthly musical services the church was packed and as many more were turned away.

I was unable to be present, but I am told that the same careful attention to details, the same purity of tonal quality, the same legitimately produced effects that Mr. Hoerrner always brings about were not lacking on this occasion. The soloists were Mrs. J. C. Thayer, soprano; Miss L. G. Edick, contralto; Burton Starr, bass; Miss Georgia Moore, soprano; Miss Bessie Sweet, soprano; Miss Mabel Harding, contralto; Miss Sarah Henning, contralto. C. F. Hess, baritone, assisted, and Mrs. F. H. Matthews was at the organ.

"Pinafore" by an entire male cast, as given at the State Hospital, was an emphatic success.

CAST.

The Rt. Hon. Sir Joseph Porter, K. C. B., First Lord of the Admiralty.....James Young

Capt. Corcoran, commanding U. S. S. "Pisces".....Gerald Prendergast
Ralph Rackstraw, able seaman.....Evan R. Evans
Dick Deadeye, able seaman.....Dr. Wm. A. White
Bill Bobstay, boatswain.....Herman H. White
Bob Becket, boatswain's mate.....Ch. J. Lenz
Tom Tucker, midshipman.....Master Alex. Crawford
Josephine, the Captain's daughter.....Dr. Edward Gillespie
Little Buttercup (Mrs. Cripps), a Portsmouth Bombardier.....Dr. Cecil MacCoy
Hebe, Sir Joseph's first cousin.....Dr. H. W. Eggleston

With the exception of Mr. Prendergast the talent was all from the hospital—cast, chorus, orchestra and all.

Dr. White, as Dick Deadeye, proved that he had a bad ear as well as a bad eye, but historically he is as clever as a professional. Dr. MacCoy, with his 200 pounds avoirdupois and his 6 feet 2 inches stature, figuratively speaking, was immense, and provoked a great deal of mirth. He sang "I'm called little Buttercup, though I could never tell why," and it did seem enigmatical.

Dr. Gillespie, in voice and figure, was a delightful Josephine. The part was not burlesqued, but given in a modest, faithful way. He took the soprano solos allotted to him with much tonal beauty. The Ralph of Evan R. Evans was the most spirited and soulful of the cast, and his singing added greatly to the performance. Mr. Prendergast showed the advantage of former experience in opera, and sang, looked and acted the part of the Captain eminently well. Dr. Eggleston was really clever as Hebe, and was responsible for the stage management, which was unusually smooth. The other parts were well taken, the choruses spirited and the orchestra, under Harry Severson, was a feature.

The Binghamton Choral Club gave its first performance of oratorio Friday night, when "The Redemption," with the following artists, was given: Miss Kathrin Hilke, soprano; Miss Mary Louise Clary, contralto; Mrs. C. H. Hitchcock, contralto; W. H. Rieger, tenor; Carl E. Duft, baritone; C. F. Hess, baritone; Mrs. Fred H. Matthews, organ; Miss Georgianna Booth, piano; W. H. Hoerrner, conductor.

From a musical standpoint it was an eminent success. It did not inspire the spontaneous enthusiasm that some of the cantatas have done, but the character of the work is so impressive, so religious, so passion-play-like that its appreciation was best shown by the rapt attention given it by the audience.

The choral work was the best yet done. The parts were well balanced and the attacks and releases good, and even the trying and sustained "Unfold Ye Portals" was in tune. One music lover said: "Judging by last evening's work I should be satisfied to hear a concert by that choral club without assisting artists."

Mr. Hoerrner conducted admirably. Each performance sees a broader and more masterful interpretation by this conscientious young conductor. The artists were most adequate, each seeming especially fitted for the function that each part demanded.

Miss Hilke deepened her impression here—or, perhaps, I should say heightened it, for her part called for some lofty singing, which she did as few can. Her obligato in "From Thy Love as a Father" was sung with stupendous effect, and with its C in alt. won for her a double recall.

Miss Clary's first appearance was a triumph. I can best tell of the impression formed of her by telling what not less than a score have said to me: "Her voice is like a great organ." What higher tribute could be offered to this pre-eminent contralto?

Mr. Rieger gave the ungrateful part of the tenor narrator beautifully. The part of the Penitent Thief was sung with such devotional tenderness, while the two duet numbers with Dr. Duft evoked an immense amount of enthusiasm. In the faithful interpretation of oratorio Mr. Rieger is a tenor whose equal I have not heard in Binghamton. Dr. Duft is the same gratifying singer and genial fellow as of yore. His narrative part without a single aria would have been uninteresting in any but the hands of so great an artist.

Mr. Hess sang the part of Jesus and in no way suffered from singing in company with such eminent singers. It was expected that with a voice endowed by nature for oratorio he would do creditably, but no one looked for the intelligent reading and splendid singing that he gave. He was congratulated by both artists and chorus. It is only necessary to say that Mrs. Matthews was at the organ. Everyone knows the rest. Miss Booth, with her harp effects on the piano, was a delightful novelty.

In the glamor of a concert the power behind the throne is often forgotten. This was Frank S. Titchener, the president of the club. I can say no more. To gratify his modest nature I have promised never to eulogize him.

The recital given in the Y. W. C. A. Hall by Mrs. E. M. Terwilliger, assisted by the Citherena Mandolin Club, was one of the choice events of the season. Mrs. Terwilliger was in fine fettle and the club's debut was a success.

Miss Emma Willard Ely's reception to the friends of the Cecilia Ladies' Quartet, given as a farewell to Mrs. George W. Ostrander and Miss Elizabeth Weeks, the contraltos of the quartet, who left this week for three months' study in New York, has passed into history as a charming event.

A meeting of the local committee and vice-presidents of the New York State Teachers' Association was held at ex-Mayor Green's office last week. It was an enthusiastic meeting and various plans were set forth to make Binghamton a musical Mecca, toward which musicians from all over the State will travel in June. Binghamton is not unmindful of the big compliment paid her by the association, and in appreciation her people and musicians will leave no stone unturned to interest visitors to come here at that time and, more than that, to give them a good time after they are here.

EDWIN R. WEEKS.

Guilmant in Toronto.

The fine new electric-pneumatic organ of the Toronto Conservatory of Music, recently placed in the handsome music hall of the institution, was opened with great éclat by M. Guilmant on the evening of the 14th. The occasion was an historical event in the experience of the Conservatory. Organists and musical people from near and far regarded his performance with enthusiasm and genuine pleasure. The great virtuoso was banqueted by the Clef Club after the performance.

HOME NEWS.

Verlet Concert Company.

Mlle. Verlet, Miss Nordkyn, Mr. Gamble and Robert Thrane, the cellist, all of whom constitute the membership of the Verlet Concert Company, are meeting with gratifying success. They are booked in Louisville, Ky., March 10, New Orleans March 16 and Galveston, Tex., March 18, and will appear in all the principal cities of Texas the balance of March.

Mme. Ogden Crane.

The Holmdel Choral Society, under the direction of Mme. Ogden Crane, gave a concert on February 18, which was both a remarkable financial and artistic success. The Baptist Church, in which the affair took place, was crowded, and the audience was most enthusiastic. Mrs. Ogden Crane sang "I Know That My Redeemer Liveth," and the Ogden Ladies' Quartet was heard in Moring's "Legends" and "Sweetheart," by Ambrose. The fine work done by the chorus evoked deserved commendation for the singers and Madame Crane.

Miss Lotta Mills.

At Henri Marteau's recent concerts, in Brooklyn, Miss Lotta Mills appeared as his assistant. The success of the young pianist evoked the following criticisms:

Mr. Marteau was assisted by Miss Lotta Mills, a young pianist with great musical gifts and a technical equipment which will enable her to achieve a much higher position than she has yet won. They played together a Grieg sonata, that in G major, op. 3, in a way which brought out the softer, more melodious beauties of the composition. Miss Mills played a series of "Poems for the Piano," which the composer, Schiitt, had dedicated to her. The pieces did not belie their name, the poetic quality being their especial merit, and Miss Mills' sympathetic interpretation did them justice. Her other number was Liszt's arrangement of the Love Death from "Tristan and Isolde," and there Miss Mills showed power as well as beautiful tone and sympathetic appreciation.—Brooklyn Eagle, February 10.

Miss Mills is on the threshold of a great career.—Brooklyn Citizen, February 10.

Mr. Arens and His Symphonic Fantaisie

F. X. Arens' symphonic fantasia, "Life's Springtide," attracted so much attention when it was played at the concert of the Manuscript Society on February 9 that the criticism of the *Evening Post*, reproduced here, may be read with interest:

Some six or seven years ago F. X. Arens undertook a novel missionary enterprise by giving a series of concerts in Germany devoted entirely to American compositions. The Germans are apt to think that dollars and pretty girls are about the only good things that come out of America, so they were surprised at the high quality of the music to which Mr. Arens introduced them, and they praised above all things his great talent and excellent taste as a conductor. Among the pieces he conducted that were particularly praised was his own symphonic fantasia, "Life's Springtide." This piece was played on Wednesday evening at the concert of the Manuscript Society, in Chickering Hall, and in view of the exceptional services rendered to American music by Mr. Arens it seems proper that, exceptionally, this performance of the Manuscript Society should be noted here. Enthusiasm is the most important quality in music, as in all other songs, and the most noticeable thing about Mr. Arens is his enthusiasm both as conductor and composer. As in Smetana's fine quartet, "Aus Meinem Leben," there is evidently an auto-

biographic element in his symphonic fantasia which seems to embody the struggles of a young artist to reach his ideals amid the various obstacles interposed by an obtuse world. There is much storm and stress in the piece; there are climaxes which were admirably wrought out by Mr. Arens both as composer and as conductor. The thematic material, though it may not open new veins of musical thought is surprisingly free from the conscious or unconscious pilferings usually indulged in by young composers; the workmanship is that of a thorough musician, and, above all, Mr. Arens has shown remarkable skill and originality in his orchestration, some of the combinations being strikingly novel. Mr. Arens and his work were warmly applauded.

Concert Artistique.

On Thursday evening, February 17, the people of Detroit gathered in Harmonie Hall to listen to a concert of operatic gems. No musical event of the season has attracted so many men and women of prominence in social life. Here is a notice from the *Detroit Evening News*, February 18.

It may be said, in general terms, that the performance given by the quartet of New York singers was heartily approved by this brilliant audience. Applause was frequent and hearty. Mlle. Verlet, particularly, awakened more than ordinary enthusiasm. After an aria from "Traviata," she sang a love song by the American writer MacDowell in English, a concession so much appreciated that still another encore was demanded. Mlle. Verlet is a most charming little artist.

Madame Bloodgood, the stately contralto, also appealed strongly to the audience. Her voice is peculiarly rich in quality and she sings with warmth.

W. Theodore Van York, the tenor, did splendidly in the "Meistersinger" prize song and in the "Rigoletto" quartet. His voice is a light tenor of pretty quality.

Forrest D. Carr, the basso, is the youngest singer of the group, and while a nervous lack of repose and certain little crudities betray his newness to the public platform, his voice is of noble quality, and his singing has the true ring of the artist temperament. He should rapidly develop into a most satisfactory singer.

The concert closed with the "Rigoletto" quartet, which was so vociferously applauded that it was repeated.

N. J. Corey filled the trying role of accompanist in his usual conscientious manner.

Raoul Pugno Recital.

The second matinee musicale will be given at the Broadway Theatre Friday, March 4. The following is the program. The assisting artists will be Mrs. Grenville Snelling and Paul Wiallard:

Old French songs—
Plaisir d'Amour, 1741-1816.....Martini
Vieilles chansons à boire, XVI. Siècle.....Martini
Paul Wiallard.
Romance.....La Reine Marie Antoinette
Mama dites Moi.....(Bergerette, Louis XVI.)
La Belle Bourbonnaise.....
(Chanson populaire, Louis XV.)
Mrs. Grenville Snelling.
Modern—
Herodiade (aria).....Massenet
M. Paul Wiallard.
Au bade.....Massenet
Obstination.....De Fontenaille
Le Pre aux Clercs (aria).....Herold
Violon obligato, M. Léon Marx.
Mrs. Grenville Snelling.
J. Pizzarello, accompanist.
Recital by M. Raoul Pugno.
Sonata quasi una Fantasia (Moonlight).....Beethoven
Nocturne, F sharp.....Chopin
Valse, A flat.....Chopin
Canterie sont Bois.....Pugno

Serenade à la Lune.....Pugno
La Chasse.....Mendelssohn
Au Soir.....Schumann
Amici Comedia finita est.....Schumann
Polonaise, A flat.....Chopin

The old French songs on the program of March 4 are of special interest, as the following notes will serve to show:

The "Romance" is supposed to have been composed by the ill-fated queen of Louis XVI., Marie Antoinette. The tender words of the poem the favorite poet Florian wrote during the period he was in such high favor at court.

"Bergerettes" were little pastoral ballads much in fashion during the reign of Louis XV. and XVI. They treated usually of the loves of shepherds and shepherdesses, and are peculiarly quaint and tender.

"The Belle Bourbonnaise" is in a most sarcastic vein, and was written for and directed against the famous Madame du Barri, recounting in a humorous way various ills which were supposed to have happened to her, also what was done to relieve her sufferings. The song was much sung by the populace in the streets of Paris during the reign of Louis XV.

J. H. McKinley.

The pronounced success of J. H. McKinley's recent appearances in concert is best shown by the following, some of many, press notices:

Mr. McKinley is one of the best American tenors, and his beautiful voice and artistic phrasing, notably in his aria, aroused the audience to great enthusiasm. Such singing is rarely heard here.—Evening Home, South Norwalk, February 22.

Perhaps the best number was Mr. McKinley's aria. It was grand. He has a voice of great beauty and power, taking easily the highest notes. All of his singing aroused the audience to liberal applause.—South Norwalk Sentinel, February 22.

Mr. McKinley's rendition captured the audience. Perfect singing like his is seldom heard.—South Norwalk Daily Enterprise.

J. Henry McKinley was a "find" as a tenor. What is rare in tenor voices, his notes are uniformly perfect. His part ranged from B below the staff to C above, and not a tone was harsh or badly formed. The voice is perfectly clear, and his style unusually easy. All his work was very fine.—Harrisburg Patriot.

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WAR, PEACE AND PROFIT.

WHILE it is unquestionably a principle of international law that a man-of-war enters a foreign port at its own risk, it is equally true that every government owes to a visiting ship the same protection it would accord a foreign ambassador.

Had the American Consulate in Havana been destroyed by fanatical Spaniards, we could have held Spain responsible. We would have demanded an appropriate indemnity. The case of the *Maine* is quadrate with the case we have supposed. The destruction of our ship is not a *casus belli*; it is, however, the occasion for demanding an indemnity.

To be sure, there may arise a cause for war out of the present disturbed conditions. At present, however, our only justifiable and legal demand is for indemnity. It was the duty of Spain to protect the *Maine*, as we protected the *Vizcaya*. If she was unable to control her anarchistic citizens she must pay for her weakness—as we paid in the Mafia cases in New Orleans.

What should our demand be?

In round figures the *Maine* was worth \$5,000,000. Now, 250 men were lost. The laws of the United States have set the value of an American citizen's life at \$5,000. This was done out of courtesy to the railroads and other corporations. Still it was done. The value, then, of the murdered and martyred men of the *Maine*—according to our laws—is \$1,250,000. In all we may justly demand \$6,250,000.

Even to a bankrupt nation like Spain this is a mere fleabite.

At this rate she could afford to blow up, treacherously, our whole navy. It would only cost her a hundred millions or so.

As far as the United States is concerned, then, the indemnity does not cover the ground. There is also the question of national honor, the question of national welfare.

What is the Government doing?

We may leave aside for the present the unwinding of red tape by official investigators. All this is mere by-play. It is in Congress that the matter of war or indemnity must be settled.

In the West and the South there is a clamor for war. There chiefly, it would seem, is felt the hurt to the national honor. In the East there is a more pacific and more commercial spirit. Mr. Hanna urges peace. The great leaders of the Gold Republicans and the Gold Democrats urge peace. Wall Street is as one man in urging peace.

This is plain enough.

Wall Street and the gold leaders recognize that war means free silver. It may be that the warriors of the West and South have also seen this and have succeeded in blending patriotism and devotion to the cause of the white metal.

Sixty days after war were declared gold would be at a premium. All our hoarded gold—\$160,000,000 or so—would go abroad to pay for warships and naval supplies. Silver would be forced to the front. In fact, Mr. Bryan would win his battle for free silver—in the ruin of our bombarded ports.

Congress recognizes this fact.

The lines are sharply drawn. The gold men are for peace and the silver men are for war.

Beyond all doubt the sentiment of the country is with those who demand that the insult to our flag shall be washed clean in blood. Nor are the people in any mood to be balked in their vengeance by Wall Street's fear of silver.

If we fight it will be because we love honor more than our present financial policy. If we accept money for the murder of our seamen we shall almost deserve the Spaniard's contemptuous sneer that we are a nation of shopkeepers.

THE Dana-Fuller sale demonstrated again the foresightedness of those who invested years ago in the Barbizon school. Pictures that once went for hundreds brought their thousands. Most of this increase has been brought about in the last twenty years. A corollary of this increase in value has been the immense number of false Corot, Diez, Daubigny and Courbet pictures sent into this country. A few years ago the manufacture of counterfeit Corots was carried on almost openly in Paris, and on one occasion among hundreds of other counterfeits there passed through the New York custom house a package bluntly billed as "1 doz. Corots." They were turned out by the dozen.

Most of these pseudo-Barbizons were disposed of to the collectors of Chi-

cago and other Western cities, but unquestionably many of them may be found in New York collections.

Of course, Mr. Dana's seven Barbizons were authentic. Each had its pedigree. There was no doubt about any one of them. The prices they realized—as compared, say, with those bought at the A. T. Stewart sale a dozen years ago—show a steady advance. Thus, the Dana Troyon "Cows in the Pasture" brought \$22,000, twice the amount paid for a similar Troyon of the Stewart collection. Corot's "La Danse des Amours" brought \$36,000—every dollar it was worth. For Millet's "Turkey Herder" Mr. Dana paid \$6,500; it sold for \$20,500. This may suffice to illustrate how shrewdly Mr. Dana bought, and how the Barbizons have increased in value.

By far the more interesting pictures were those contributed to the sale from the William H. Fuller collection. The "Charcoal Burner's Hut"—a very fine Rousseau, bought in Paris a few years ago for \$9,000—sold for \$36,500. It has been said wisely enough, that a picture is worth exactly what it will bring, but this generality—like all others—is half-true and half-false. Many circumstances may exist that add a fictitious value to a painting—as in the case of that tawdry charlatanism, Munkacsy's "Christ"—or that depress the real value. As to the Fuller Rousseau it may be said that it has probably reached its top figure. The increase in American millionaires, and the consequent formation of new collections by inartistic collectors, has sent the Barbizon school to an unusual and impermanent importance. The Western millionaire and his Eastern competitor by the names they have been taught to admire. And beyond a doubt the fashionable names of the hour are the Barbizons.

The insignificant, unworthy and inadequate prices paid for the really fine English works in Mr. Fuller's collection are evidence of this fact. The Old Crome, the Wilson, the Cotman, and especially two of the Gainsboroughs could have been sold to far better advantage in London, or even in Paris.

Before Pollini went to Hamburg it was the custom to give "William Tell" on Schiller's birthday. Pollini, when he assumed the management, produced on that occasion "Fiesco." A good citizen of Hamburg had for years been in the habit of purchasing a box when the birthday of his favorite poet came round, and for years he had passed the evening in the back of the box in the profound slumber that good citizens enjoy. Suddenly, however, he was aroused by the occurrence at an unusual period of the evening of a noise on the stage. It was in the scene where Fiesco is drowned. The good citizen started up with the exclamation: "For fifteen years old Gessler has been killed by an arrow, and now since Pollini has come here he is drowned! What kind of a new stage business is this?"

After the representatives of Great Britain and the United States had nearly concluded their pacific labors at Ghent, in making the treaty of peace which ended the war of 1812, the burghers of the quaint old Dutch city determined to give an entertainment in honor of the Ministers. They determined, as a part of their program, to perform the national airs of the two powers.

The musical director was sent to call upon the American Ministers and obtain the music of their national air. A consultation ensued, at which Bayard and Gallatin favored "Hail Columbia," while Clay, Russell and Adams wanted "Yankee Doodle."

The musical director asked if any of the gentlemen had the music. None of them had it. Then he suggested that perhaps one of them would sing or whistle the air.

"I can't," said Mr. Clay. "I never whistled or sung a tune in my life; perhaps Mr. Bayard can."

"Neither can I," answered Mr. Bayard. "Perhaps Mr. Russell can."

Mr. Russell, Mr. Gallatin, and Mr. Adams in turn confessed their lack of musical ability.

"I have it," exclaimed Mr. Clay, and ringing the bell he summoned his body servant. "John," said he, "whistle 'Yankee Doodle' for this gentleman."

John did so, the chief musician noted down the air, and at the entertainment the Ghent Burghers' Band played the national air of the United States with variations.



The
Weber
&
Fields
Girl.

If I may laugh a half hour a day I envy no one who walks the rind of this earth, which is flattened at the poles like an orange.

Gomesius (*lib. 3, de sole genial*) describes learnedly how laughter begets an abundance of pleasant vapors, which, "in sanguine melancholy especially, break from the heart and tickle the midriff, because it is transverse and full of nerves, by which titillation, the sense being moved and arteries distended, or pulled, the spirits from thence move and possess the sides, veins, countenance, eyes."

I dare say you remember the passage. It is extant in choice Latin. I thought of it the other evening at Weber & Fields', when the curtain was down—when the curtain was up, I illustrated it.

A careless song with a little nonsense in it pleases me mightily now and then. I heard a score of them at that little Broadway music hall.

The place was packed so thick I could not get a seat—not even in the cock loft, so I bought an admission ticket and stood against a pillar. I laughed, and pleasant vapors tickled my midriff.

At Weber & Fields.
A Box vista.



Weber & Fields' music hall is a cross between the English variety and the French. You have song, cigarette and drink, shapely girls and acrobats, as in London; you have revues in the Parisian style and you have, as well, burlesques in the true Aristophanic spirit. Indeed, about the best dramatic art we have to-day is to be found in a Weber & Fields' burlesque. It is true, it is individual, it is artfully comic, it is boisterously insincere; in a word, it is essentially American—quite the most national art we have. "The Wee Minister" and the "Wayhighman" are real burlesques. They burlesque something—and do it well, with just the proper degree of exaggeration and malice. What more did Aristophanes?

There is one very good comic scene in "Pousse Café. It is played by Lou Fields, Joe Weber and Sam Bernard. The characters are two German-Americans who are "backing" a German-American inventor. They are sitting at a table, discussing terms and contracts. The comedy spirit in which this is played is art of a very high order. The impenetrable stupidity—weighing like a wet blanket over the scene—is wonderfully pictured. It is the ne plus ultra of stupidity. It goes without saying that it is monstrously diverting, as our grandfathers used to say, but it should be added that no better piece of pure and legitimate comic acting is to be seen in New York to-day.

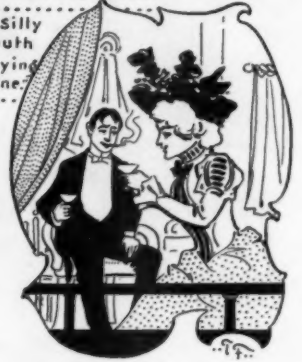
The Russell Brothers have a clever act as Irish servant girls, in which there is a great deal of shrewd observation of life.

Of course the laughs are there, but even while one laughs it is pleasant to discover sound artistic reasons for one's laughter.

At the second matinee of the Stanhope-Wheatcroft Dramatic School, four original one act plays by Miss Alice Yates Grant were produced. They displayed great versatility and no little knowledge of the stage. Miss Grant unquestionably has a future as a dramatist. The little pieces were deftly played by pupils of the school.

At Weber & Fields.

A silly
youth
buying
wine.



I hear with regret that Miss Nancy McIntosh will close her engagement with Daly's company March 12. Her health is very bad and under the advice of her physician she will take a complete rest from stage work for a long period. At present she is playing in the "Geisha." When she next appears it will be in "College Days," a new play by her brother, Burr McIntosh.

Mr. Daly, by the way, is branching out. He has signed a contract with Edwin Knowles, by which he will lease the Fifth Avenue Theatre for sixteen weeks, beginning in November next. It is understood that he will put on the New English musical comedy which is to succeed the "Geisha." Had the "Geisha" been properly managed Mr. Daly might have made a fortune out of it. Its run, however, was interrupted in order to permit Miss Rehan's appearance in familiar pieces of her repertory. Of course if the new musical comedy proves a success Mr. Daly will keep it on at the Fifth Avenue Theatre, and his own playhouse will be reserved for his stock company and Miss Rehan.

The "Country Girl" will probably run to the end of the season.

There are a number of interesting centenaries in 1898. Auguste Comte was born January 19, 1798, and the hundredth anniversary of his birth has already been celebrated. In May all good Irishmen will celebrate the rebellion of 1798. On the twentieth of the same month Portugal will do honor to Vasco da Gama for his discovery of the Cape route to India. June 29 the learned men of Italy will gather at Ancona to celebrate the hundredth birthday of Giacomo Leopardi. France has set aside August 21 for a celebration in honor of Jules Michelet, the historian.

I dare say there are American centenaries; what happened here in 1798, anyway? Somebody must have died or been born or done something.

At the Herald Square Theatre the "Normandy Wedding," Charles A. Byrne's adaptation of a French comic opera, has scored a success. Mr. Furst's music is taking (and taken), and the thing goes with snap and vim.

V. T.

IN THE LIBRARY.

When there are no plays worth seeing, why should I write of plays? So I write again of books and men, and how I spend my days.

A NUMBER of readable articles on art, which were contributed to the *Pittsburg Dispatch* by Mr. James Fairman, are published by Kleber & Brother, of that city, in a small pamphlet. They were written apropos to a competitive exhibition of pictures in the Carnegie Art Gallery, but diverge widely and profitably. Mr. Fairman, with the sunny optimism characteristic of the man who believes that democracy is a "magnificent opportunity," looks forward to a great school of American and democratic art. He says in one of his essays:

In every other nation art has found fostering influence in governmental projects, patronage of monarchs, nobles and hierarchs. What is called the "Renaissance" was almost entirely the fruit of these partial and exclusive forms of encouragement. Their absence has left the Florence and Rome of to-day almost without local art, and the masses as we know them to be.

In America we must have art independently of those historic accessories. It must be a legitimate child of the people. This aspect of the matter is not to be regarded with despondency, but the very opposite. For fine art in the United States will be for the first time emancipated from forms of pedantic dictation as to its themes and methods, such as have greatly cramped its spirit and chilled its genius in places and times which superficial observers regard as more favored.

Now, as a matter of fact, whatsoever fine art there is in America is fostered wholly by those who represent in this day and country the de Medici



and kindred patrons of the Renaissance. The very exhibition of which the Pittsburg critic wrote was due to the patriotism or vanity of Andrew Carnegie. And when Mr. Fairman goes on to argue for the establishment of a permanent institution—an "American College of the Fine Arts"—he is merely calling upon the rich and vain to extend their patronage over his project. Without the aid of the Carnegies and the like it is a chimera; with their aid it becomes a possibility.

Democratic art, my dear critic of the dark city, is a contradiction in terms. There can be no democratic art. The populace of to-day is unable to create art and unwilling to patronize it—just as was the populace of Athens, the Roman populace at which Juvenal girded naughtily, or the populace of Medicin Florence.



David Philipson, in his history of the "Old European Jewries" (Jewish Publication Society, Philadelphia), tells again the story of Johann Pfefferkorn, the converted Jew, who set on foot the terrible anti-Semitic movement of 1507. Pfefferkorn had been a butcher. After his conversion, in order to show his zeal for his new religion, he proceeded to villify his former coreligionists. He became the tool of the Dominicans of Cologne, and especially of the chief among them, Jacob van Hoogstraaten, the grand inquisitor. In three bitter pamphlets Pfefferkorn attacked the Jews, and urged that all their books—Talmud, prayerbooks and all, save the Bible—should be taken from them, as in these pages was the source of their obstinacy in Judaism. He secured an order from the Emperor Maximilian commanding the Jews to deliver to him (Pfefferkorn) all books of which he did not approve.

It is easy to imagine how far this butcher meant to carry his inquisition.

At first he tried to secure the co-operation of "John Reuchlin, the celebrated scholar," says Mr. Philipson; and says nothing more.

John Reuchlin, or Reuchlinus, was a notable man. He was one of those German scholars who in the days before the Reformation went by stealth to the Jewries to study the Hebrew language, and thus acquire the key to the Bible—that locked book. Reuchlin stood out against Pfefferkorn and to a great extent baffled him. Though Pfefferkorn made a descent upon the Judengasse of Frankfurt (it was on a Friday, September 28, the eve of the Feast of Tabernacles), and seized all the books he could lay hands on, yet his raids soon came to an end. The hand that stayed him was that of John Reuchlin. This scholar took up the fight against the Dominicans and Pfefferkorn, and in the paper battle that followed the Jews and their books were for a time forgotten.

I have been very much interested in Heine's comment (you will find it in his "Confessions") on this incident. He argues that the Dominicans, Hoogstraaten and Pfefferkorn were not such simpletons as Reuchlin seemed to imagine—nor were they the "party of darkness and ignorance."

"On the contrary," said Heine, "they were clear-sighted inquisitors, who foresaw clearly the disasters which a familiar acquaintance with the Holy Scriptures would bring on the Church. Hence the persecuting zeal with which they sought to destroy Hebrew writings, at the same time inciting the rabble to exterminate the Jews, the interpreters of these writings."

It is thus that Heine sees in Reuchlin the John the Baptist of Luther and the Reformation.

Mr. Philipson recalls a fact that will interest the RACONTEUR, who has unearthed in Jewry in so many unsuspecting great men, and who, I believe, is firmly convinced that I myself am Thompinsky, of Cracow.

There was a Jewish Pope.

This was Anacletus II., who maintained himself against Innocent II. and

was supported in his claim by the Romans, Sicilians and Milanese. Twice he forced his rival to flee from Rome and, indeed, he maintained his Popeship successfully until the time of his death, in the year 1138. Thus, although he was a "Reform Pope," he was still Pope. He was of the Pierleoni family and his palace stood at the entrance of the Ghetto. St. Bernard complained that it was an affront to Christ that a Jew should occupy the chair of St. Peter.

One hundred years ago—

Wordsworth had just published his "Lyrical Ballads" and "Descriptive Sketches." Coleridge had left Cambridge. The fashionable works were the "Pleasures of Memory," Darwin's "Loves of the Plants" (the second part of the "Botanic Garden") and—though that was published in 1799—the "Pleasures of Hope."

The final years of the last century in literary England were eminently interesting. New influences were astir. A mere reference to the books that were published will indicate the literary movements of that time, viz.: Mary Wollstonecroft's "Vindication of the Rights of Women" and "The Romance

of the Forest," Godwin's "Political Justice," Cowper's "Miscellaneous Poems," "Caleb Williams," "The Mysteries of Udolpho," Southey's "Joan of Arc," Lewis' "Monk," Landor's "Poems," "Camilla," "The Anti-Jacobin," "The Italian," Porson's edition of the "Hecuba," Malthus' "Treatise on Population"—all published between 1791 and 1800. It may be noted, too, that John Wesley died in 1791, Gibbon in 1794, Burns in 1796, Cowper in 1800. In 1792 Shelley was born, Keats in 1796, Macaulay in 1800.



After I have written my quotidian page—for I am one of those who write to keep their mutton twirling at the fire—I usually smoke a pipe and read a book. Of late, I have left Epictetus (that wise and subtle slave, who cannot be read out) on the shelf, besides the four, brown volumes of Rabelais, and have read—slowly, as one who savors wine—Mooritz Maeterlinck's "Le Trésor des Humbles." The record in my copy is "Paris, January 11, 1897," recording the date I bought it—and I have only read as far as page 241. When I have come to page 309 I shall give you my impressions.

And yet I do not know.

Why should I usher you into this house of mystic fervors—of visions that are no longer those of Mooritz Maeterlinck, but are mine. Fortunately he who writes merely to keep his mutton twirling at the fire is under no compulsion to introduce his naked soul into miscellaneous company. Indeed, he need never take it abroad—keeping it close at home, sacred as his pipe, inviolate as the phantoms that walk the pathway of his dreams.

No; I'll write on anything you please; *c'est mon métier*; and is, in fact, like any other trade, good or ill, as one cares to make it. One may make it highly honorable. For instance, I look over this page I am writing, and I say, "it is not badly written, but I can do better."

And so I tear up the page and start afresh, determined to make it better? My dear friend, I assure you that I merely light an insincere *Laferme* cigarette, shrug my shoulders and mutter: "Cui bono?" So easy it is to make an ill trade out of an honorable business.

But suppose I should tear up the page—beginning with words, "Of late have left Epictetus" and ending with "the pathway of his dreams." For whose good would it be? Upon my word, for my own good and, perhaps, only for my own good. You do not care one way or the other.

Good writing in the public press is merely a tribute to the writer's vanity.



Sometimes Phil Hale and Huneker, and I write well—amazingly well, weaving cunning webs of words, in which we snare silver, shining phantasies.

Eh, bien—these are merely the drugged sops we throw to the critical conscience.

The drugging of the sops takes time and pains. Good writing, which is quiet writing, is not easy writing.

And often it is not as effective in the public press as the hysterical and epileptic fluency of the loose thinker and reckless writer.

Take it by odd and even, writing is not a bad trade. You may remember that Gerald Griffin—in his hard, dark days in London—lost heart, and cried out: "If I could make a living by splitting matches I think I should never put a word in print." Many a professional writer—pen-sick and thought-starved—has echoed, I dare say, this plaint.

Splitting matches is so much easier than splitting hairs!

At best 'tis a hard trade.

"To live by the pen," said Balzac, "is a labor that galley-slaves would refuse. They would prefer death. To live by the pen consists in creating—to-day, to-morrow, forever; or to appear to create, and the appearance is as hard as the reality."

Now, that is quite true. Were it not true I should not repeat it. "Why," quoth Autolycus, "should I carry lies abroad?" 'Tis the plain and unaggravated truth. Still there are compensations—the chief of which is tossing drugged sops to the critical conscience.

And then, when the quotidian page is written and sent to the printer, there remains an appreciable part of day and night, which one may pack full of consolation and delight. One may light it with amours, as the heedless do and even I was too fond of doing in my wasteful youth. The other consolations are far more satisfying—an old, familiar pipe stuffed with Latakia; a mug of Bass; a gentle wite to talk to, or a crabbed page of Aristophanes—for instance, that cokus of "The Acharnians" in Cretic metre—to study; a coal fire that purrs and sparkles—these are compensatory and consolatory.

They make one forget that *usque ad nauseum*—the quotidian page of written words; forget, too,

The troubled dreams,
The tangled schemes,
The hopes that never come to pass.

VANCE THOMPSON.



The Stage Abroad.

THE Theatre de l'Avant Garde, the present title of the institution founded by Andre Antoine as the Theatre Libre, continues to be conducted according to the principles laid down from the first. These principles may be summed up in *De l'esprit, encore de l'esprit, toujours de l'esprit*.

There is a good deal of esprit of a cynical kind in "Ceux qui restent," by Grenet Dancourt. Of course the *Ceux* are He and She. They are both plunged in despair and tears at a very indiscreet proceeding on the part of the husband. He had so little regard for their happiness that he went and died. As long as he was alive they were free from all care, but his absurd death brings them face to face with a difficult question. The whole charm of their existence lies in its being illegal. So now what can they, poor things, do? They cannot meet as they used to do without making people talk, and then she will forfeit her reputation. There is no help for it, they must part till—she can find a husband. Meanwhile they will meet twice a week and mingle their tears at the grave of the thoughtless deceased. Then when the virtuous lady has acquired another spouse, they will resume their interrupted loves.

What a happy life awaits this second spouse! How attentive his wife and friends will be to his comfort; how they cheer him up, attend to his health, save him from all trouble, make any sacrifice to prolong his valuable life!

At the general rehearsal of "La Cage," by Lucien Deacaves, the select audience predicted the success of the little piece. But at the first performance there was considerable difference of opinion. The reason why can be seen in a brief résumé of the plot.

The family Haverne is on the verge of want. The father has been a bookkeeper in a large house, and its failure left him at the age of fifty-four without means of earning a living. He had used up all his little savings; the wife does not know where to get a meal for the household. The children, Albert and Madeleine, had received a good education; they have passed their examinations. Madeleine has a diploma as public school teacher, Albert is preparing for his final examination in law. But Madeleine has not a position in a school, she has to give a few lessons to dull pupils whenever she has a chance. Albert has to abandon his studies, and take work in an office, where his task is to address envelopes at 2 frs. a day. Their last board bill is unpaid, and the boarding house keeper gives them notice to get out. The old man was all over Paris looking for work, but everybody tells him he is too old.

Without food or shelter, what can the family do? They resolve to die. They will light the brazier of charcoal, and furnish a paragraph to the newspapers of next day.

Albert writes a statement that they die willingly, and all the family sign it. But Madeleine, woman-like, adds a postscript: "We beg the mistress of the house to excuse us for rendering the letting of her rooms more difficult on account of our suicide."

These words were like a spark in a keg of dynamite, and the rest of the piece was played amid the wildest excitement in the audience.

The old couple succumb to the charcoal fumes sooner than their children. The latter, while waiting for death, discuss the situation. They have tried everything but stealing. How could they steal? "To steal properly you must have something." They have no resource except flight from the Cage of Life and Poverty.

Then Madeleine perceives that the parents are dead, and a new feeling comes over her. She drags her brother to the window, opens it, and lets in the fresh air of morning. Then brother and sister swear vengeance on the social organization to whose iron laws the father and mother have fallen victims.

The piece was admirably performed. M. Antoine, as the old father, gave a picture of character of the first rank. The management left the work to speak for itself, and, according to a German critic, "the temper of the audience was very much like the temper of the audience at the first performance of 'Le Mariage de Figaro,' which introduced the first revolution."

After the "Cage," a better work than "Le Talion" (Retaliation) would have failed. In this a deceived wife who has discovered her husband's infidelity, swears to retaliate with the very first man she meets. She finds this first man, but he, far from doing her the little service she asks, delivers a long sermon on morality, and her little adultery is adjourned sine die.

The play produced at the Renaissance by Sarah Bernhardt, "L'Affranchie," may be called the "Grass Widow." Sarah herself declined the title role.

The first act is in a room on the Grand Canal of Venice, where Roger, Antonia, the grass widow of the title, and his friend Pierre, with his mistress Juliette are dining together. They are joined by Listel, a very wealthy fellow, so witty indeed that Roger is compelled to say, "It must tire you very much to be so witty." It is clear to the audience that Pierre is tired of Juliette.

In the second act Antonia is doing a 5 o'clock tea business. This is to

introduce all kinds of characters, young dudes, old beaux, &c. Pierre makes love to Antonia, and she gets from him his portrait and the key to his rooms. Roger at this critical point is called away to the sick bed of his brother, and leaves in a melancholy mood on finding Pierre's portrait in Antonia's possession.

In act third Roger is home again. He was consoled during his absence by Antonia's charming and affectionate letters. He is expecting her arrival, but it is Juliette that enters. She has left Pierre, and wants to go on the stage. He dissuades her and asks why she has quarreled with Pierre. Alas! she says, Antonia has taken him away from her.

When Antonia comes, in widow's weeds, Roger takes pleasure in letting her lavish her marks of tenderness upon him, and then suddenly confronts her with the proofs of her treachery. Antonia weeps and implores pardon, and swears he is the only man she cares for. But Roger is inexorable; he throws her from him, and she falls to the ground fainting and "affranchie."

Action there was none in this piece, but wit in superabundance. Too much of a good thing is as bad as too much of a bad thing. Maurice Donnay is too witty and his work tiresome.

The gross receipts of the Paris theatres for 1897 was over 20,000,000 frs., an increase over 1896 of nearly 500,000 frs. The Theatre Antoine (ex-Menus Plaisirs) took in, as the Menus Plaisirs, 42,445 frs. under Antoine's direction 187,446, an increase over 1896 of 92,000 frs. The Opéra gained 13,000 frs. and the Odeon 163,181, while the Comédie Française shows a falling off in receipts of 25,000 and the Opéra Comique of 24,000 frs.

Roquellan, who became director of the Grand Opéra at Paris after being director of the Opéra Comique, was asked what was the difference between them. "All in favor of Grand Opéra. There the singers are hoarse only three times a week: at the Comique they are hoarse every day."

QUO VADIS, GALLIA.

"L'A Commedia è finita," the prelude or introductory piece—we dare not hurt French feelings by calling it *Vorspiel*—has been given with great success, and the principal performers were called out by enthusiastic audiences at the end of every act and at each telling bit of business.

No praise can be too great for the manner in which the piece was mounted. No care or expense had been spared to make the presentation not only historically accurate, but technically effective. The keynote of the plot was struck at once by a very excellent bit of scenery, better painted than back cloths usually are, representing the execution of a prehistoric criminal of the same race and religion as the traitor Dreyfus. This really admirable decor was left unchanged during the whole performance to remind the spectators throughout that the leading motif of the play was *Mort aux Juifs*. The traitor himself was not among the *dramatis personæ*, and any allusion to him was hushed by some charming couplets.

Oh, no, we never mention him,
His name is never heard.

The costumes were varied and splendid, and, as we have said, no pains had been spared to attain historical truth. It is an open secret that the chiefs of the French army had placed their uniforms at the disposal of the leading actors, while petty officers such as majors and colonels acted as supes. The regisseur had done excellent work in drilling that very unmanageable body, the stage mob. It moved and shouted with such truth to nature that some Americans present imagined themselves in a primary meeting of the good old knock down and drag out order. A fine touch of truth to life was seen when one of the witnesses, led on by artistic enthusiasm for *vraisemblance*, appeared with a revolver in his pocket. The property man also had seen well to his duty. An instance of praiseworthy care was seen in the cuspidors lent by the famous Sevres manufactory, into which the supers rhythmically expectorated while the male chorus sang "Conspuez Zola." This success was warmly applauded.

The plot of the piece, as can be seen from the published edition, is rather complicated. The number of veiled ladies who ran about stealing documents, or have documents stolen from them, is perplexing, and perhaps the piece lost nothing by the absence of the leading lady, indisposed with doctor's certificate attached.

A very amusing role was that of the good bourgeois Mercier transforming himself into the noble Paty du Clam. His assumption of the severe stateliness befitting a noble Clam was highly ludicrous. The indignant tone in which he repudiated the base suggestion that he had trifled with the affections of a young lady fifty-five years old brought down the house.

But it is invidious to single out one of the artists for special mention when all played their parts with such spirit. The judge was impersonated most effectively, and reminded some old bald headed Englishmen of the late Baron Nicholson, who used to preside at the Judge and Jury in the Coalhole in the Strand.

We repeat the whole affair was one of the most successful ever produced at the Theatre Comique de la Justice, even in the palmy days of Fouquier Tinville and Marat, and brought the carnival festivities to a close in a blaze of glory.

Preparations are being made for the production of the rest of the trilogy. This will be of a tragic character, and conclude with a great spectacular tableau of the coronation of the Emperor, accompanied by a powerful chorus singing "Conspuez la République."

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